

Illinois U Library

MAGAZINE OF ART

JANUARY 1951 75 CENTS THE AMERICAN FEDERATION OF ARTS



CONTEMPORARY ITALIAN DESIGN
GAR KAUFMANN, JR.



JOHN SINGER SARGENT: A REVALUATION
JOHN PALMER LEEPER

TRICK GEDDES AND HIS "CITIES IN EVOLUTION" BY LEWIS MUMFORD



ARTH AND TOOLS REDISCOVERED
ITZI SOLOMON CUNLIFFE



GOVERNMENT AND ART IN GREAT BRITAIN
PHILIP JAMES

U OF I
LIBRARY

Magazine of Art Essay Awards

THREE PRIZES: EACH \$150

SIX HONORABLE MENTIONS

In order to stimulate writing in interpretation of the visual arts, the **MAGAZINE OF ART** is offering the following awards for essays by writers 35 years of age or under:

SUBJECTS: **American Art:** American painting or sculpture of the past fifty years. Discussions of broad movements or tendencies or of the work of a single artist or group.

The Baroque and Rococo: Any aspect of the painting, sculpture or architecture of the late sixteenth, the seventeenth or eighteenth centuries. Analyses of style, discussions of the work of groups or individuals.

Design of Useful Objects: Any facet of the designing of objects for use in everyday living.

LENGTH: 2,000 to 3,000 words; must be accompanied by photographs adequate for illustration.

JUDGES: **American Art:**

John I. H. Baur, Curator of Painting, Brooklyn Museum

George Heard Hamilton, Associate Professor, Department of History of Art,
Yale University

Dorothy Miller, Curator of Museum Collections, Museum of Modern Art

Baroque and Rococo:

H. W. Janson, Chairman, Department of Fine Arts, Washington Square College,
New York University

Wolfgang Stechow, Chairman, Department of Fine Arts, Oberlin College

Katharine B. Neilson, Acting Director of Education, Museum of Art, Rhode Island
School of Design

Design of Useful Objects:

Daniel S. Defenbacher, Director, Walker Art Center

Edgar Kaufmann, Jr., Research Associate and Consultant on Industrial Design,
Museum of Modern Art

Emily Hall Tremaine, Director of Design, The Miller Company, Meriden, Conn.

AWARDS: A first prize of \$150 in each of the three fields listed and publication in the **Magazine of Art**. The award in the field of **Design of Useful Objects** has been contributed by Mr. and Mrs. Hans Knoll, Knoll Associates, Inc., New York; Mr. Stanley Marcus, Neiman-Marcus, Dallas; and The Miller Company of Meriden, Conn.

Two honorable mentions in each of the three fields listed and publication in the **Magazine of Art** at its usual rates.

The **Magazine of Art** reserves the right to publish at its usual rates any additional manuscripts submitted or to withhold awards at the discretion of the judges.

CLOSING DATE: All manuscripts must be received at the offices of the **Magazine of Art**, 22 East 60th Street, New York 22, N. Y., no later than February 1, 1951. Winners will be announced in the May issue. Manuscripts will be returned if accompanied by stamped, self-addressed envelopes.

JANUARY 1951

VOLUME 44

NUMBER 1

MAGAZINE OF ART

ROBERT GOLDWATER, EDITOR

JAMES THRALL SOBY, ACTING EDITOR

CONTENTS

Managing Editor:
Helen M. Franc

Design:
Harry Ford

Calendar:
Toni LoCurto

Advertising:
Dorothy B. Gilbert

Editorial Board:
Henry R. Hope, *Chairman*
Philip R. Adams
Alfred H. Barr, Jr.
Jacques Barzun
John I. H. Baur
Donald J. Bear
Serge Chermayeff
Agnes Rindge Claflin
Sumner McK. Crosby
Rene d'Harnoncourt
Guy Pene duBois
Lloyd Goodrich
Talbot Hamlin
Bartlett H. Hayes, Jr.
Henry-Russell Hitchcock
Joseph H. Hudnut
Philip C. Johnson
Edgar Kaufmann, Jr.
A. Hyatt Mayor
Millard Meiss
Hermon More
Grace L. McCann Morley
Duncan Phillips
Daniel Catton Rich
E. P. Richardson
Joseph C. Sloane
James Thrall Soby
Franklin C. Watkins
Carl Zigrosser

Published by:
The American Federation of Arts

Director:
Otto L. Spaeth

Assistant Director
G. Burton Cumming

National Headquarters:
1262 New Hampshire Ave., N. W.
Washington 6, D. C.

Editorial and Advertising Office:
22 East 60th Street
New York City 22

From Current Exhibitions—January 2

Editorial: New Climate for British Art 4

Philip James **Government and Art in Great Britain** 5

John Palmer Leeper **John Singer Sargent: A Revaluation** 11

Edgar Kaufmann, Jr. **Contemporary Italian Design:**
A Commedia dell'Arte 16

Mitzi Solomon Cunliffe **Earth and Tools Rediscovered** 22

Lewis Mumford **Patrick Geddes and His "Cities in Evolution"** 25

Contributors and Forthcoming 32

Book and Film Reviews: Fernand Windels, *The Lascaux Cave Paintings*; *Lascaux: Cradle of Man's Art*, reviewed by Bernard J. Reis; *Mississippi Panorama*, reviewed by E. P. Richardson; Paul Zucker, *Styles in Painting*; E. H. Gombrich, *The Story of Art*, reviewed by J. W. Thompson; Charles Edward Gauss, *The Aesthetic Theories of French Artists*, reviewed by Bernard C. Heyl; Charles Seymour, Jr., *Masterpieces of Sculpture from the National Gallery of Art*, reviewed by Gibson Danes; *Pierre Courthion, Utrillo*; François Fosca, *Delacroix*; Wilhelm Uhde, *Rousseau*; Botticelli, Cézanne, Goya, Rembrandt, reviewed by Jacques Barzun 33

Latest Books Received 37

January Exhibition Calendar 38

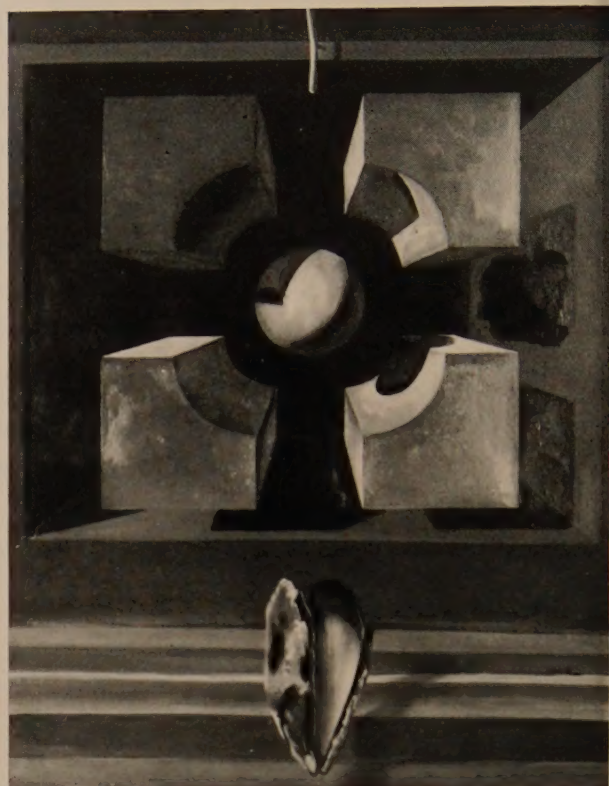
Where to Show Inside Back Cover

The MAGAZINE OF ART is mailed to all chapters and members of The American Federation of Arts, a part of each annual membership fee being credited as a subscription. Entered as second-class matter Oct. 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$6 per year; Canada, \$6.50; Foreign, \$7; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1950 by The American Federation of Arts. All rights reserved. All Mss. should be sent to the Editor. Unsolicited Mss. should be accompanied by photographs; no responsibility is assumed for their return.

MAGAZINE OF ART is indexed in Art Index and Readers' Guide to Periodical Literature.

Salvador Dali, *The Atom*, detail (one-third actual size) of the *Madonna of Port-Lligat*, 1950, oil, photograph Peter A. Juley & Son; at Carstairs Gallery until Jan. 10.

Once a leader of the surrealist school, Dali in recent years has returned to more traditional subjects and has lately been applying his precise technique to religious iconography. This detail reveals, however, that the inventive fantasy of his earlier career has not been entirely abandoned.



Steve Raffo, *Little Sister Boyd's Prayer House*, 1950, oil, 24 x 34", photograph Oliver Baker; at Frank Rehn Gallery until Jan. 20.

Born in Hoboken and now in his mid-thirties, Steve Raffo is having his second exhibition in New York. In this picture he shows a kinship with Edward Hopper and Ben Shahn. Like these men, he modifies earlier realistic traditions by a more casual asymmetry of composition, by a use of enigmatic suggestion, coupled with a strong sense of mood.



Charles Seliger, *Winterscape*, 1949, tempera, 12 1/2 x 10 1/4"; at the Willard Gallery until Jan. 27.

Seliger's work first attracted serious attention in New York during the war. He belongs to the group of younger American abstractionists whose motives suggest a relationship to organic and sometimes specifically visceral forms.



JANUARY

Gerhard Marcks, Prometheus, 1948, bronze, 31" high;
at Buchholz Gallery until Jan. 13.

Internationally one of the most famous of modern German sculptors, Marcks has been working with renewed energy and excitement since the end of the war. Prometheus, one of the most ambitious of his recent pieces, is notable for the deft tenderness which has been an earmark of his style.



Below: John Von Wicht, Joyous Growth, 1950, watercolor, 15 x 11", photograph Colten; at Passedoit Gallery until Jan. 20.

German-born in 1888, Von Wicht now lives in America. However abstract his art, it retains overt references to natural landscape. It parallels the work both of celebrated European confrères like Kandinsky and Miro, and that of certain newer American abstractionists like Baziotes.



William Sommer, Winter Landscape, c. 1934, watercolor, 15½ x 19",
collection William M. Milliken, courtesy Cleveland Museum of Art;
at Kraushaar Galleries Jan. 8-Feb. 3.

In the careers of a number of distinguished modern American artists, Ohio has played a vital part, supporting their activity with warmth and pride. Sommer, recently honored by a memorial exhibition held in Cleveland, may now follow Burchfield in exchanging regional fame for national.



NEW CLIMATE FOR BRITISH ART

ON the following pages, as a long-planned sequel to our November issue on Government and Art, the remarkable story of the fine arts division of the Arts Council of Great Britain is told by the Council's Director of Art, Mr. Philip James. Among other things his article makes clear the distinction between the Arts Council and the British Council. The American public has often and understandably confused the two. And since reiteration is one of the few effective weapons against established untruth, the distinction is made again here, in the words of the British Treasury: "The relations between the Arts Council and the British Council are straightforward. The British Council makes any payments necessary to enable British artists and works of art to go abroad; the Arts Council pays for artistic activities in Great Britain for which help is required, including any which may come from abroad."

The Treasury's definition is to be found in the Nineteenth Report of the Select Committee on Estimates, described by Mr. James as "Parliament's watchdog," and in this instance concerned with the Arts Council as a whole. The report includes stenographic accounts of Committee sessions at which Council members and outside experts were asked to testify on the ideals, progress and expenditures of the fine arts division. One reads these accounts with admiration. And one reads them with melancholy, remembering the vituperative, uninformed climate of our Congress' discussions of contemporary art as it relates to federal support, national morality and the ludicrous spectre of artistic contagion from behind the Iron Curtain.

The blunt fact is that the British Government, when exploring cultural matters, proceeds in a spirit of tolerant urbanity. This urbanity is not the product of indifference or sloth, but of intellectual discipline and of the most intense respect for the spiritual value of art, accrued over so many centuries, accruing still. At the session of November 3rd, 1949, for example, officials of the Council were asked whether art had not lately become excessively preoccupied with "the sadistic outlook on life." The Council's reply was immediate: "What about Hieronymous Bosch . . . some of the older artists . . . were just as horrible and sadistic as anyone. Bosch was one; Goya is another; then there was Callot. He did the most ghastly things of the Thirty Years War." At this point, precisely when Washington tempers might have flared uncontrollably, the following dialogue took place. *Committee Member*: "It [the Council] is criticized from all sides?" *Council Member*: "Yes." *Committee Member*: "Which is a

great compliment?" *Council Member*: "Yes; we do not mind." *Second Committee Member*: "May I turn from the metaphysical to the financial, which, after all, is our main purpose here?"

At the following week's meeting, Sir Kenneth Clark and Mr. John Rothenstein were questioned by the Committee. Their remarks confirm a point made by the Council's Royal Charter, that the organization's primary function is "to increase the accessibility of the fine arts to the public." Direct subsidy to artists, as Mr. James also insists, is not the purpose of the Council, though it buys a limited number of works and its system of paying rental fees on works borrowed from living painters and sculptors for circulation might well be emulated here. Its purchase funds are intended and used to provide circulating exhibition material, since, as Sir Kenneth Clark declares, "lenders have hardened," and it is no longer possible to sustain so vigorous a program on loans. He adds that primarily, "I do not conceive it to be our function to help artists but to show the public the best work that we can within our limited resources show them." Moreover, despite Mr. James's statement that "art lies bleeding," its deepest wound in England apparently has been lack of wide understanding rather than financial support. Indeed, Mr. Rothenstein asserts that works by first-rate native painters are so quickly bought on completion that he was obliged to resign as advisor to an Art Trust because it could not make immediate decisions.

The extraordinary postwar increase in the British public's interest in art is unquestionably due in major part to the work of the Arts Council. What is even more notable is that there has been a drastic shift in the standards on which this interest is based. The time was, and not long ago, as Sir Kenneth Clark recalls, when fashionable portrait painters made from £40,000 to £80,000 a year, while only a very few men made as much as £500 painting other subjects. And quite apart from the tyrannical hold of portraiture, the fame of the artist in England was often determined by such extraneous factors as personality, wit, literary skill and a natural affinity for the limelight. Our own Jimmy Whistler set the nineteenth-century pattern in London for a person of flamboyance that has paid rich, not-always-deserved dividends to comparable figures down almost to the present day. But now that situation seemingly has changed altogether. The most respected living British artist is a descendant of coal miners and farmers, a man of great simplicity and modesty, a sculptor whose images are far, far removed from academic likeness—Mr. Henry Moore. Not birth, nor powerful friends, nor exhibitionistic talent, nor self-invented literary exposition has determined his rise. It has occurred because collectors, critics, museum men and last, but for all that, the Arts Council, have replaced emphasis where it belongs—on the visual quality of the work of art itself.

JAMES THRALL SOBY

GOVERNMENT AND ART IN GREAT BRITAIN

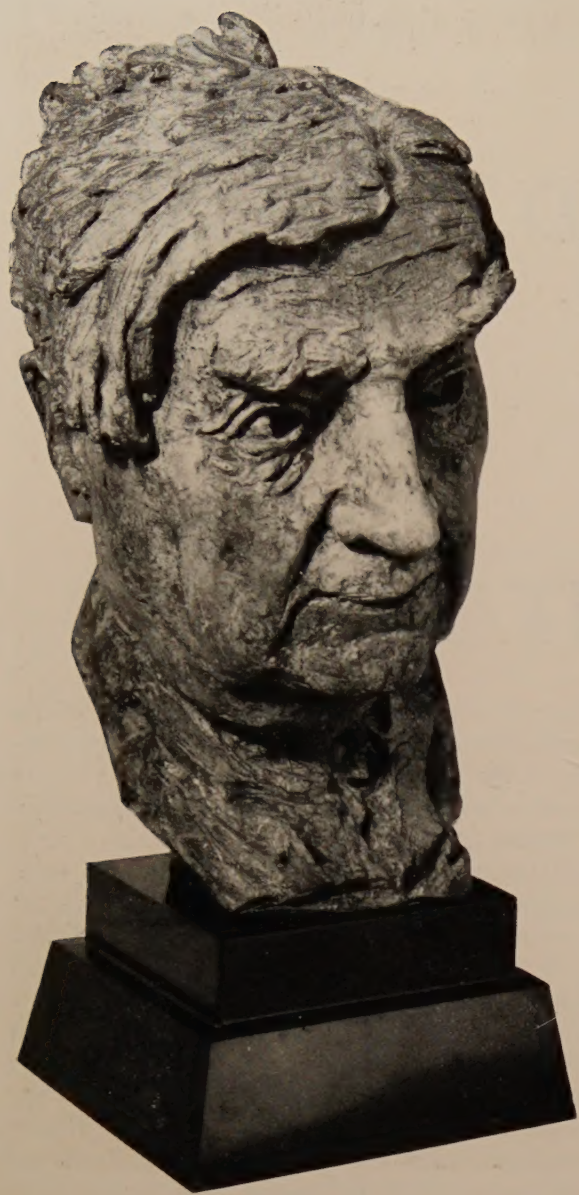
THE part which the State is playing today in the whole field of the arts in Britain, and the origins and development of this important and far-reaching experiment in official patronage of the arts, can only be described here in the barest outlines. Created early in 1940 with the wartime initial name of CEMA (Council for the Encouragement of Music and the Arts), primarily for the maintenance of morale on the home front, and incidentally for the employment of artists, the Arts Council of Great Britain was given permanent life in August, 1946 with a Royal Charter. In the exact words of the Charter, the Council is required to develop "a greater knowledge, understanding and practice of the fine arts exclusively, and in particular to increase the accessibility of the fine arts to the public . . . to improve the standard of execution of the fine arts and to advise and co-operate with government departments, local authorities and other bodies on any matters concerned directly or indirectly with those objects." These are fine words, giving unlimited freedom and a wide scope of action, and they make history in the relationship between the State and the arts in Britain.

Before the organization and artistic policy of the Council are discussed, there is one aspect of this project—which seems at this moment to loom large in the minds of artists and those responsible for the administration of the arts in the United States—that must be mentioned. I mean the political background. This can be dealt with quite simply, because in this case it does not exist. True, the Chairman and members of the Council are appointed by the Chancellor of the Exchequer, but it is equally true to say that never have these been political appointments. And it is worth recording that the Council was created as CEMA by the coalition government, given a permanent existence with the Royal Charter and a five-year grant by the caretaker government, and has been given every opportunity and encouragement to continue to make its functions and influence ever more widely felt under the present socialist administration.

In addition to this backing from all shades of official political opinion, and the ability to plan ahead which an annual grant would not permit, another fundamental factor is the Council's freedom to act as it thinks right in all

Paul Nash, *Nest of Wild Stones*, watercolor.
Acquired by a private collector
and donated to the Arts Council
for its permanent collection.





Jacob Epstein, Dr. Ralph Vaughan Williams, bronze.
The famous composer was one of the Council's original members. Epstein's portrait bust of him was purchased by the Arts Council for its circulating exhibitions of modern art.

matters affecting artistic policy. The government has always been content to give the Council a free hand in this field and has never interfered or brought pressure to bear. "God help the Minister who meddles in art," said Lord Melbourne to Lord Grey in the days of Victoria; and that is as true today as it was then. This view has been clearly re-affirmed by our present Prime Minister in his speech last May at the annual banquet of the Royal Academy. A Ministry of Fine Arts is a conception utterly repugnant to all shades of artistic opinion as well as to the British public at large. We have a deep-rooted objection, born of centuries of freedom in all branches of learning and culture, to "art made tongue-tied by authority," in Shakespeare's phrase. And here again political expediency is never recognized as a reason for the promotion or suppression of a particular artistic event. For example, if an exhibition of works of art from behind the Iron Curtain becomes available, it is judged solely on its merit, and if it is a good exhibition it is shown objectively without any political implications—as was recently a group of folk sculpture from Poland. This independence and autonomy, which is so essential a

contribution to any success that may have marked the Council's work, does not of course carry with it an absence of Parliamentary control. Any grant-aided body receiving funds voted by Parliament can be—as the Council has already been on several occasions—the subject of question and answer in the House of Commons; and in addition Parliament's financial watchdog, the Select Estimates Committee, can at any time hold an inquiry into the working and policy of such a body, calling witnesses from within and without the body under scrutiny. Such an inquiry was held last summer, and the printed verbatim report of the Committee's questions and the answers given by the Council's officers and various others distinguished in the world of art makes enlightening and sometimes amusing reading.

If a description of the Council's work and organization is to be kept within the bounds of a single article two limitations must at once be imposed. First, the emergency work of its early years can only be hinted at. This makes an exciting and intensely moving story of concerts in air-raid shelters and rest centers for the homeless, tours by the "Old Vic" in the mining areas of South Wales and Durham, religious drama in churches, and exhibitions of pictures and reproductions in factories, canteens, camps



Polish carved wayside crucifix, wood, late 18th or early 19th century.
Political implications do not interfere with the Arts Council's selection of exhibitions.

d hostels. Secondly, the whole field of the Council's activities in music, drama, painting, sculpture and now—since a few months ago—poetry, cannot possibly be covered. This brief survey is therefore confined to the visual arts, and even then it can only touch on a small part of the work of the past ten years, during which nearly four hundred different exhibitions have been arranged in about a thousand different centers in towns and villages. It must begin at that point in 1942 when the sting had been drawn from the *Luftwaffe* and the emergency program could be expanded into a more long-term policy, when the Pilgrim Trust, who had hitherto shared the financial cost of CEMA with the Treasury, now withdrew, and when Lord Keynes became Chairman. It was also at this time that the growth of activity in the provinces—and decentralization has always been a cornerstone of the Council's policy—called for a regional organization as well as a staff at headquarters, where the chief executive officers were a Secretary-General and three specialist Directors for music, art and drama. Gradually regional teams of three have been built up, and there are now eleven offices, including Scotland and Wales, where there are in addition advisory committees to deal with the special national problems affecting these countries. Lord Keynes also instituted three advisory panels of experts to which matters affecting artistic policy are referred; and from the first it was always insisted that members of these panels should be appointed, with a limited term of office, for their personal ability and not as representatives of art societies or any other public bodies. Clearly it is likely that many important institutions will be incidentally represented, but not by right. For instance, among the members of the Art Panel are three directors of national collections, two directors of provincial galleries, the head of the Slade School, two artists, including Mr. Henry Moore, a collector, a critic, and a representative from the British Council. Thus is ensured a close liaison with the national museums and galleries, without whose hospitality the Council would be unable to arrange many of its larger exhibitions in London, and with a sister-body working in a parallel field and often drawing on the same sources. And here it should be said that the British Council—often confused with the Arts Council in foreign countries—is the body responsible for the projection of British culture abroad; and the circulation of art exhibitions is rightly regarded as one of the most effective means to achieve this object. Thus the British Council has been responsible for the exhibitions of British art held at the Biennale in Venice, sending last summer the works of Constable, Matthew Smith and Barbara Hepworth, and on the previous occasion works by M. W. Turner and Henry Moore.

The Arts Council's work in the visual arts has always been more closely controlled and more directly organized than its activities in music, drama, opera and ballet. For one thing, musicians and actors get themselves to the scene of action, whereas pictures have to be collected, catalogued, conveyed and generally cosseted and require a good deal of paraphernalia such as vans, drivers, insurance policies, frames, mounts, storage rooms and so on. And when there are a number of existing organizations in the world of music and theater, many of which have a long tradition of distinguished work, to whom financial help, without direct control, can be given either as a guarantee



Sir Joshua Reynolds, Elizabeth, Marchioness of Tavistock, collection of the Duke of Bedford.

Selections from this famous private collection are now circulating throughout Britain and are thus available to the public for the first time.

against loss or as an outright grant. Very few such bodies exist for the diffusion of painting and sculpture. On the whole, therefore, the Council is itself responsible for both the circulation and the preparation of its exhibitions; and in the choice of material it aims only at preserving a standard, without being self-consciously highbrow, and at being catholic in its choice. It favors no particular style or period. During the war, for obvious reasons, there was a bias in the direction of modern art, because valuable paintings of earlier periods could not be subjected to the risks of bombing. The famous Picasso-Matisse exhibition of 1945 produced a blast or two from the citadels of reaction and a skirmish in the correspondence columns of the *Times*, but the air soon cleared, and ever since the public seems to have felt that its diet was reasonably balanced. In the immediate postwar period the program provided not only exhibitions of Ensor, Chagall and Klee, but of Dutch Paintings, with loans from the National Gallery, and Spanish Paintings, including the El Grecos from the Stirling-Maxwell collection and every undoubted Velázquez in Britain

save only the *Lady with a Fan*. These and indeed nearly all the Council's exhibitions have been marked by loans of extraordinary generosity from private owners. At the moment, for instance, the Council is circulating a selection from the splendid collection of the Duke of Bedford, which has never been publicly seen before. The showing of French Tapestries was the first of the great international exhibitions organized by the Council that have lighted the gloom of the difficult years of reconstruction, and the British public still talk with affection of the *Lady with the Unicorn*. Van Gogh, Drawings from the Albertina, Masterpieces from the Alte Pinakothek of Munich and Treasures from Vienna followed in due course—the last two arranged to appear simultaneously at the National Gallery and the Tate, respectively, and drawing an attendance of 511,000 visitors in three months. In the future our task in the arrangement of such exhibitions will be helped by the existence of a number of cultural conventions which have been signed by various European countries to assist all kinds of cultural exchanges. May the day soon come when there is a body in the United States equipped with the necessary funds and organization to create and dispatch exhibitions that will show us the best of American art of all periods!

It is necessary to correct the impression—if such should have been given—that the Council's exhibitions are

mainly held in London. The average number of exhibitions on view at a given moment varies between thirty and forty and on an average there are about six showings of each in the provinces to one in London. The Council is now in a better position to give a preliminary view of its smaller touring shows in London, as it has recently opened a small gallery at its headquarters in St. James' Square (formerly Lord Astor's house) and has also been given a tenancy of the New Burlington Galleries, the scene of many well-remembered exhibitions before the war. But until such time as London has its Orangerie or Petit Palais, the hospitality of the national collections, which has been so abundantly forthcoming in the past, will still be necessary if a major exhibition is to be shown. Another plan for decentralization has just been arranged between the National Gallery and the Arts Council. A pool of about five hundred pictures, which through lack of space are not likely to be exhibited at Trafalgar Square, will be divided into small groups and distributed through our transport system to such provisional galleries as can satisfy the necessary conditions. After two years the group will be moved around and in this way two problems will be solved together—the problem of storage in the ever-growing national collections, and the problem of the static provincial gallery which is never injected with the stimulus of new purchases.

Section of the circulating exhibition, *Sculpture in the Home*.

It consists of small pieces suitable for purchase, arranged against a background of furniture and textiles to promote the idea that sculpture, like painting, belongs to the home as well as to the museum.

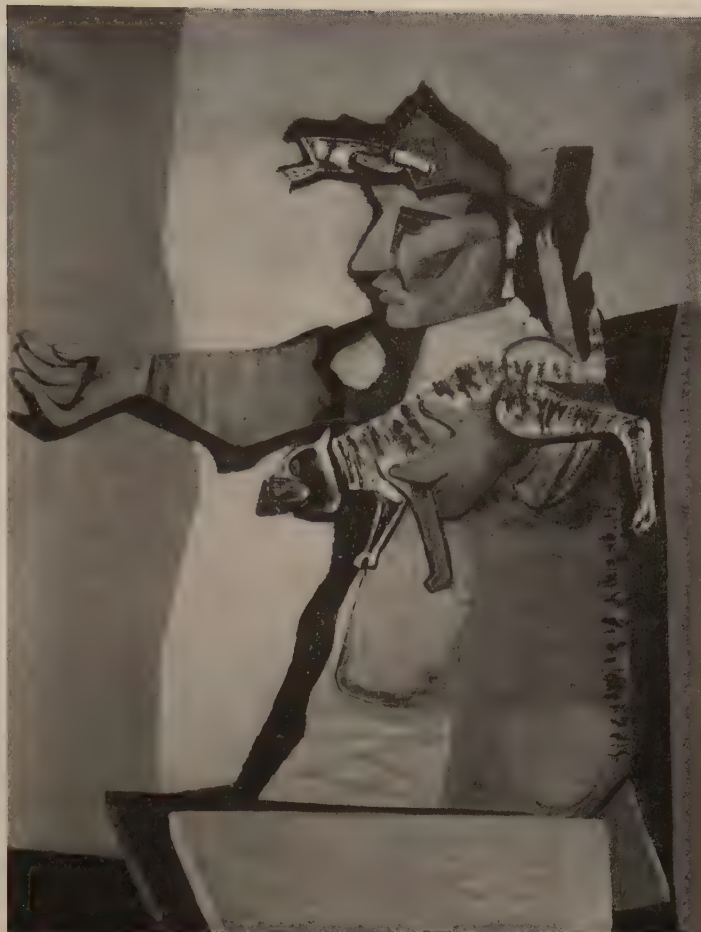


Sculpture is always more of a physical problem than paintings. But if life-size sculpture must usually be stationary, it is possible to circulate smaller pieces, and two exhibitions of Sculpture in the Home have been arranged, in which the pieces are shown on furniture and with textile hangings, to point the moral that a piece of sculpture can give just as much pleasure to the private owner as a painting. Sculpture, also, is far too widely regarded as an art which must be confined to museums. When, therefore, the London County Council had the brilliant idea of making an international exhibition of sculpture in the open air, one of its more attractive parks, the Council's assistance was gladly given in a venture which proved so popular that it will be repeated as part of the program for the forthcoming Festival of Britain.

Films are the latest medium in which the arts can be brought to a wide public—and often an entirely new public. The Council has therefore just embarked on an experimental tour of the excellent films on the lives and works of both old and living masters which are becoming available in increasing numbers.

So far, I have discussed the various directions in which the Council caters to the consumer. What of the producer—the living artist? There are some critics who maintain that there is an undue balance of effort favoring the former. But with strictly limited funds, no general scheme of subsidy to artists, comparable with the Federal Art Project, is possible, nor is it desirable. The American artist John Sloan has recently expressed himself admirably on this difficult point: "It is a moot question in my mind how best the government can help the artist. If on the basis of relief, you have to help a lot of bad artists to help the good ones. If you decide to buy good art, who are to set the standards?" We cannot afford a fairly indiscriminate purchase scheme which would only result in the requisition of a large number of third-rate paintings, but we do aim at buying about \$8,000 worth of good paintings every year—and by no means all of these are by established names. When enough works have been acquired to make an exhibition, they are sent out on tour to satisfy the insatiable demand for exhibitions of contemporary art. The exhibition, containing about seventy works, will be circulated to perhaps thirty or forty centers over a period of about three years; then it is split into two or three smaller groups and can again be sent to smaller centers for another three years. By that time a new generation of spectators has arrived, so as far as one can see at present, it is a case of perpetual motion. The British Council buys too, on an even larger scale, for its exhibitions of British art abroad. In addition in the coming months the Arts Council is giving quite exceptional commissions to Moore, Epstein, Hepworth, Dobson and seven other sculptors, for works to commemorate the Festival of Britain. Sixty painters have been given canvases and the Council will buy five at £500 and tour the whole as an exhibition, encouraging provincial galleries or indeed any public bodies or private owners to take the opportunity to celebrate the Festival by making a purchase. The Council is also charged with the co-ordination of the whole art program for the Festival on a nationwide basis.

Another means of helping contemporary artists is the payment of a hiring fee to artists (or their widows)



Robert Colquhoun, *Seated Woman With Cat*, oil.

One of the Art Council's recent purchases of works by living artists.

who lend pictures from their studios to an exhibition. Very early in its existence, the Council decided that it was unfair that musicians and actors should be paid for their services and that artists should be expected to lend their works free of charge, only to have their paintings returned at the end of a tour with a letter of thanks and the frames somewhat the worse for wear. A fee is therefore paid of £10 a year for an oil or £5 for a watercolor or drawing regardless of size, for every picture so borrowed. The total amount of such fees in one year may amount to a little less than what is spent on purchases, and thus in all perhaps about twelve percent of the total art budget finds its way without deductions of any kind into the pockets of living artists. Financial grants made to a number of societies and groups also give indirect help to practicing artists. Thus when a block of studios in the Cornish town of St. Ives—long a favorite center for artists—came into the market, the Council put up two thirds of the purchase price as an interest-free loan, thus saving for artists in perpetuity a property upon which the vultures of the hotel industry might well have swooped. Or again, the Society for Education in Art, with the Council underwriting its expenses, has for the past three years organized an exhibition of pictures by living artists suitable for schools. A growing number of county education committees seize this opportunity to buy pictures—not color reproductions, which have hitherto been their sole material—for circulation permanently around the schools in the country. The newly formed Institute of Contemporary Arts has also earned the Council's support for its work in the more experimental branches of modern art.



Sectional model of Royal Festival Hall, designed by Leslie Martin.

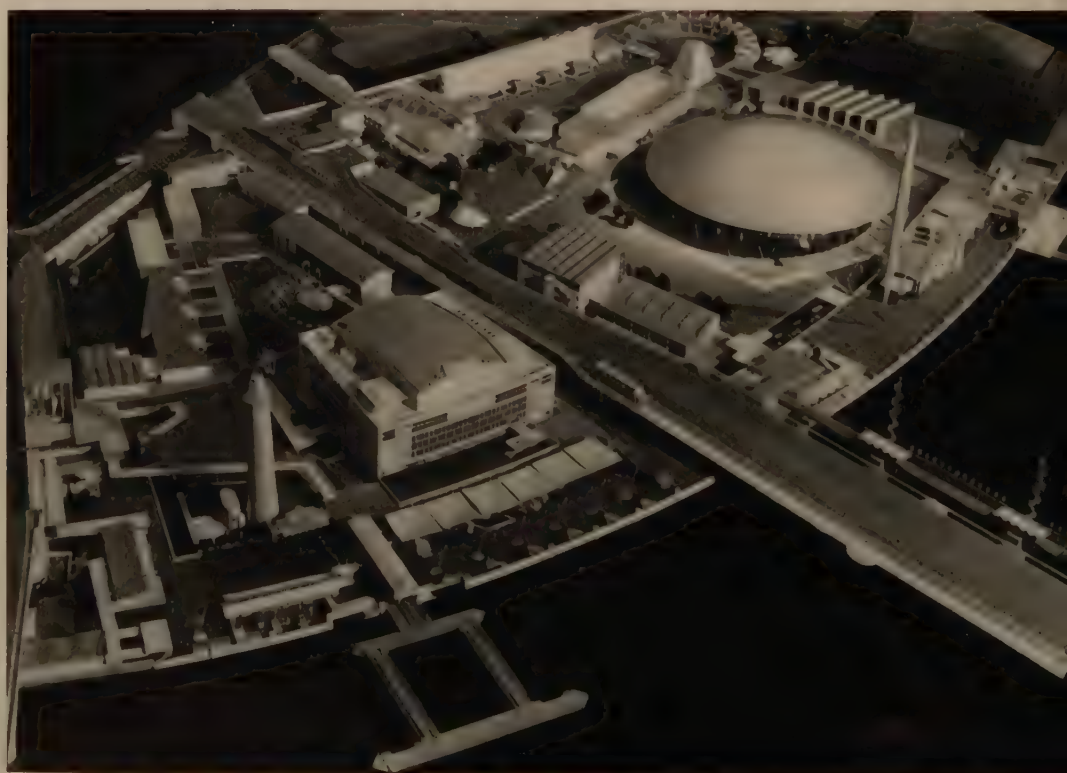
This is the only permanent building of the Festival of Britain, 1951. To ensure good acoustics, the auditorium is an inner shell. Notable architectural features are the cantilevered balcony and the boxes in echelon, diagonal to the stage.

Here, then, are some of the ways in which the Arts Council is carrying out, in only one branch of its work, the mandate given by its Royal Charter. It will inevitably be said that in much of this activity there is virtual control by the State. Control, no; support, yes. Ideally, of course, art should be the fulfilment of a widely felt public demand, but until such time as art once again has social relevance and is integrated into the life of the people, some artificial aid is essential. In the meantime, art lies bleeding. It is for the people to determine whether this aid is intelligently and sympathetically applied or even whether they are will-

ing that all aid should be withheld, and that they should thus deny themselves the enjoyment of the arts which is now available to them. At present the need for the arts is widely felt. The future is uncertain. In the words of Lord Keynes, "No one can yet say where the tides of time will carry our new-found ship. The purpose of the Arts Council of Great Britain is to create an environment, to breed spirit, to cultivate an opinion, to offer a stimulus to such purpose that the artist and public can each sustain and live on the other, in that union which has occasionally existed in the past at the great ages of a communal civilized life."

Model of buildings for the 1951 Festival of Britain, now being installed on the south bank of the Thames opposite the Embankment.

Prominent are the Royal Festival Hall (center foreground) for concerts, and the aluminum Dome of Discovery, to the right, housing the main technological exhibits.



JOHN PALMER LEEPER

JOHN SINGER SARGENT

A REVALUATION



TWENTY-FIVE YEARS AGO the world mourned the death of John S. Sargent, celebrated as the heir of Velázquez and the first American painter of international reputation. After his death in 1925 comprehensive memorial exhibitions were held by the Royal Academy, the Museum of Fine Arts, Boston, and the Metropolitan Museum. In July of that year two hundred and thirty-four of his watercolors, drawings and oil paintings were offered in auction at Christie's, and the princely total of £170,000 was reached, paid largely by art dealers.

In October, 1925, William H. Downes's biography appeared, followed in 1927 by that of Evan Charteris; a deluxe edition, *The Work of John Sargent, R.A.*, with an introductory essay by J. B. Manson, was also published in 1927. These generous laurels did not go unchallenged, and in 1926, apropos of the London exhibition, Roger Fry conceded an article, "Although I did not know him personally, I never heard of him led me to believe him generous and self-effacing; I am sure that he was no less distinguished

and genuine as a man than, in my opinion, he was striking and undistinguished as an illustrator and non-existent as an artist."

A clear understanding of the nature of Sargent's art, and of his position in American art history, has suffered from these poles of opinion, for the early, unquestioning accolades distorted his true role as badly as the vituperation and neglect of subsequent critics. The problem now is to see if, from the meager vantage of a quarter-century, one can yet estimate his comparative position and discover what there is in his work to enjoy and consider seriously.

The much-quoted observation made by Henry James in 1893 is as remarkable a prophecy of the general critical attitude as it is an analysis of the young painter: "Sargent offers the slightly uncanny spectacle of a talent which on the very threshold of its career has nothing more to learn. . . . May not this breed an irresponsibility of cleverness, a wantonness, an irreverence? . . . What will he do with it? It becomes a question of responsibility, and we hold him altogether to a higher account. This is the case with Sargent; he knows so much about the art of painting, that he perhaps does not fear emergencies quite enough."

Painting by John Singer Sargent, *Oyster Gatherers of Cancale, 1878*, 31 x 48", collection Corcoran Gallery of Art, Washington.



John Singer Sargent, *Breakfast Table*, ca. 1886, oil, 21 3/4 x 18", Fogg Museum of Art, Cambridge, Mass.

Sargent has been measured by severer standards than any other of our native painters, so that the study of his work is of double interest. His is a conspicuous case in point of the necessity of evaluating the American artist by consistent esthetic standards. In the important preliminary task of identifying the individualities of our artists, organizing their work and placing them in the context of American painting, this esthetic judgment has to a large extent been omitted. No one can question the value of this scholarly work, but one regrets that many of the painters who are highly esteemed, are not adequately understood as local manifestations of international currents in art.

In discussing John Sargent from this point of view, serious criticism will be leveled, for it is not argued that he is an artist of first rank, standing beside Copley, Homer or Eakins. There is, however, a considerable body of work in which he may be judged a very good painter indeed. This article will restrict itself to his oil paintings.

Throughout Sargent's career certain paintings came off perfectly. Particularly in the work done between 1874 and 1885, when he was from eighteen to twenty-nine years old, Sargent was a sensitive and attentive student of the art of painting, more receptive to the influence of his progressive contemporaries—Monet and Manet in particular—than at any other time. A carefully selected exhibition would do much to clarify Sargent's final position, and such an exhibition might well include among the early paintings the *Oyster Gatherers of Cancale*. Painted with freshness and vigor, the figures are firmly planted and solidly executed; the atmosphere is moist, warm and vibrating, and the

monochromatic procession of figures, and such details as the beached fishing boats, are of Whistlerian restraint and refinement. Despite the similarity in subject matter, the *Oyster Gatherers* would not at second glance be mistaken for Winslow Homer. The painting lacks the epic, elemental quality of the latter's canvases of the fishing women at Tynemouth, and compared with them has a harsh quality, being too sharp and busy, the zinc white highlights too glittering. Though more illustration than poem, the painting is filled with air and movement and is executed with the utmost assurance.

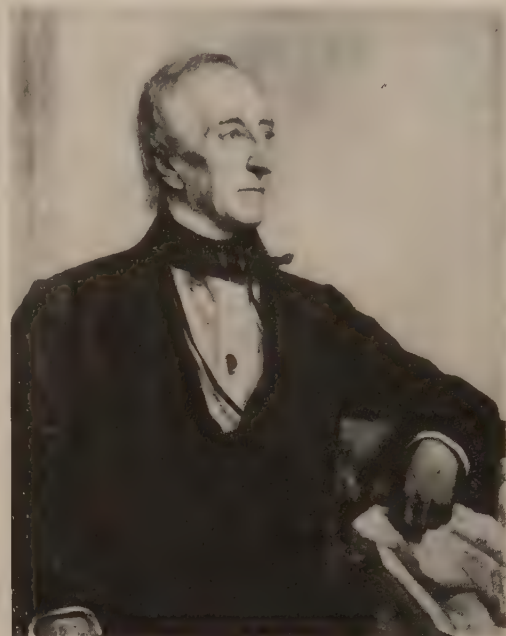
The charming *Breakfast Table*, an intimate, satisfying painting in many respects, is worthy of close study, for in spite of the hushed, unobtrusive Jamesian mood it establishes, Sargent's deficiencies are revealed explicitly. At the Philadelphia Centennial Exposition of 1876 Sargent had been captivated with Japanese prints, and his painting reflects their then-prevailing vogue in the use of fragmentary architectural background and an interest in area-patterning. The repetition of verticals and horizontals in a simple pattern and the relation between parts is quickly absorbed by the eye without exciting the imagination. It is not a provocative or complex effect. Again the painting is executed with perfect ease, and one finds details painted with a single charged stroke, but, curiously, the stroke itself offers little pleasure to the observer. Of such a thing as the scroll, one knows at first glance all there is about it, for there is nothing elusive in the touch. The highlights on the silver and glass are excessive, once again too bright and unattuned to the gentle tonality of the whole.



John Singer Sargent,
Rehearsal of the Pas de Loup Orchestra at the Cirque d'Hiver,
1876, oil, 21 $\frac{7}{8}$ x 18 $\frac{1}{8}$ ", Museum of Fine Arts, Boston.

Below: G. P. A. Healy, President John Tyler, 1859, oil,
36 $\frac{1}{8}$ x 29 $\frac{1}{8}$ ", National Collection of Fine Arts,
Smithsonian Institution, Washington.

Below, right: John Singer Sargent, Henry G. Marquand,
1897, oil, 52 x 41 $\frac{3}{4}$ ", Metropolitan Museum of Art.



In these two paintings one comes to the heart of the matter and can begin to weigh the good with the bad. From the beginning we find a vigor and assurance of painting which is a pleasure to behold; it is a clean, straightforward physical quality in Sargent's brushwork that dazzled his contemporaries and that continues to have great interest long after one has accepted it as acrobatics. It is not, however, the subtle calligraphic stroke of Toulouse-Lautrec oregas. One responds more to the energy than to the quality of the brushwork, which remains largely monotonous and without illusion.

Sargent preserves remarkably the effect of spontaneity, so that even the most carefully contrived paintings have the same freshness as the studies for them. It is a quality seen throughout his work, and nowhere better than in the tour de force of *El Jaleo* in the Isabella Stewart Gardner Museum, Boston. This great, obvious picture is a complete success within its own realm. That a careful analysis fails to reveal the consistent quality of masterwork tempers one's enthusiasm, but cannot destroy it. This kind of painting is the grand theatrical gesture which is invariably attractive to all but the very pure in heart and eye.

The *Rehearsal of the Pas de Loup Orchestra at the Cirque d'Hiver* was preceded by drawings and an earlier oil version, yet as far as spontaneity goes it is impossible to find variation between them. This easy, witty painting with its unusual composition and monochromatic tonality





John Singer Sargent,
Mrs. Charles Gifford Dyer,
1880, oil, 24½ x 17",
Art Institute of Chicago.

indicates Sargent's experimentation with the same problems that occupied Degas and Whistler. Sargent never mastered those problems, but he utilized successfully the devices of those who did.

The main body of his work, of course, is the portraits, and in that vast number there are few that do not catch the eye promptly, and a great many that are compelling. Portrait painters must be considered not only by the final esthetic criteria by which all paintings are measured, but also by the standards of a distinct group dealing with particularly limiting problems. We must relate Sargent to other major American professional portraitists whose work encompasses whole decades of our history—Stuart Sully, Jarvis, Healy, for example. Technically he has much in common with Sully. The comparison with Healy is an interesting one, for Healy is a more competent painter than his general reputation would indicate. He is a less articulate artist than Sargent, but the majority of his invaluable gallery of portraits are solidly painted, well planned, and in many instances are the strongest pictorial reflections of his sitters' personalities that have been preserved—witness *John Tyler* or *General Sherman*.

None of these painters was equally responsive to all sitters, and certain types eluded each. J. B. Manson observed, "For the majority of the subjects presented to him (Sargent's) brush, his method was admirably suitable; but to the realization of a character exceptionally elusive and subtle, a facile technique and one which had to preserve certain aspects of its quality was not adapted." Mr. Manson suggests the portrait of *Henry James* as an example beyond the range of Sargent's art.



John Singer Sargent,
Robert Louis Stevenson,
1885, oil, 20½ x 24¼",
collection John Hay Whitney,
New York, courtesy
Metropolitan Museum of Art.

There is no question but that even among the lessusive of his sitters some monumental failures were produced, and a group headed by such a painting as that of *Mrs. Joseph Widener* lacks sharp focus and direct vision. One cannot grasp the personality for all the shimmer and glitter. On the other hand, *Mrs. Charles Gifford Dyer*, an early and small canvas, would be a more rewarding comparison with Eakins, for it is intimate and penetrating, and its force is not dissipated by redundant, flashing brushwork. Again, of the early portraits that of *Robert Louis Stevenson* is of particular charm and interest. The values are low and the accents controlled; the composition points to the influence of Whistler in its adroit balances, but there is a speed and immediacy akin also to photography. It is not a matter of the unduly accurate rendering of textures, but of ease and informality and the revealing, instantaneous action. Both *Mrs. Dyer* and *Stevenson* are part of a very special aspect of Sargent's work, more related to the fine early oil sketches than to the corpus of his portraits.

Much more formal are such portraits as those of *Henry G. Marquand* or *Henry L. Higginson*. The paint lies lightly on the canvas, the form is clear and simple, the personality of each emerges with strength and decision, and the composition is well integrated. The same may be said of *Coventry Patmore*, *Henry Cabot Lodge*, *Lord Ribblesdale*, *Asher* and *Alfred Wertheimer*, *General Ian Hamilton*, *Miss Octavia Hill* and a host of others. The famous *Mme. Gautreau* (see cover cut) and *Mrs. Charles E. Inches* retain their freshness and high style, and belong in this group. Some of Sargent's most captivating canvases are those of children—the *Hon. Laura Lister*, for example.

This list could be amplified considerably, and in addition to the merits of a simple and direct procedure, a clear vision of surface and appearance, Sargent in them catches to a remarkable degree the spirit of the time. More than any other American portraitist, save Copley, Sargent left a broad and complete record of the flavor and personality of the period in which he worked.

Comparing Sargent with the Royal Academicians, Roger Fry wrote, "Neither his evaluations nor his vision really differed from theirs, it was only his vastly superior capacity for recording them that distinguished him. The result was that he reported to the public those visual facts which interested them far more sharply and precisely than the old Royal Academy painters. He never missed an effect, he was always striking." It is this "superior capacity for recording" that gives Sargent a reportorial significance that must also be taken into account in evaluating him.

To assemble the arguments, Sargent can be recommended for three qualities: First, while his brushwork is often monotonous and his sensitivity to tones uneven, his technique displays an assurance and simplicity that scarcely vary throughout his career. Sargent never labors or struggles for an effect, and his artistic vocabulary, though limited, is perfectly consistent. The final benefit of this easy, sweeping stroke is the constant effect of spontaneity.

Secondly, although as a composer of paintings Sargent assuredly was not profoundly creative, he nevertheless had a gift for striking composition, and his paintings are rarely dull in design. The effects are obvious, but they function. The figures are well placed on their canvases, and the proportions are happy. The best establish a single, clear and accurate impression; they are direct and vivid.

Finally, the body of Sargent's work is an invaluable document of his time, and his significance as a reporter alone will prevent him from falling into obscurity. In a large measure Sargent functioned as the official portrait painter to the world, and before his brush passed the leading figures of the generation. Not only are these important as documents, but Sargent's exuberance, extravagance, even vulgarity, has the complete flavor of one characteristic aspect of life in America at the end of the nineteenth century. Even the imperious *Mrs. Joseph Widener* is a miraculous depiction of that phenomenon, the successful American businessman and his wife.

Sargent's age is too near the present to be in vogue, and the reaction against it accounts for an amount of the hostility and resentment found in many critical writings on Sargent, and in the popular and easy dismissal of him. But the fact that he captured the taste and dimensions of two decades is sufficient to guarantee him a respectable place in American art history.

John Singer Sargent, Major Henry Lee Higginson, 1903, oil, 96 3/8 x 40 3/4", Fogg Museum of Art, Cambridge, Mass.



Contemporary
Italian

Edgar Kaufmann, Jr.

Design: :A Commedia dell'Arte



Living room of apartment
for moderate-income family,
Carlo Mollino, Turin,
from "Italy at Work,"
courtesy Brooklyn Museum.

THE large, elaborate exhibition of contemporary Italian arts and crafts, now current at the Brooklyn Museum and destined to travel to eleven other sponsoring museums from coast to coast, presents a rare opportunity for the American public to experience at first hand the feats and flourishes of an expert tradition in design. In these matters of chairs and lamps, vases and knickknacks, the North Italian designers are as at home as the Russians in ballet. Their repertory is immense, their techniques assured, their sense of style unerring. They love the past and are up to the minute. Their work, though very mannered, is never merely superficial. They deserve our bravos.

The principal products of this skill, the leading characters, so to speak, in the exhibition, are as known to everyone and as predictable as Harlequin, Columbine or Pierrot. What is expected of them is wit, grace, topical allusion, a flip—*in short, entertainment.* And this they richly provide. An armchair may be fat or lean, a city chair or a country chair, a rich chair or a poor one; but we know old Armchair; in whatever guise he greets us, he will let us lounge comfortably. And who would have recognized Gammer Candelier in her new gauds? We all thought her too ancient to be up and around, but here's life yet, and sparkle too.

The allusions that enliven modern Italian design are indeed varied: Mycenae and the Tyrol, rococo and romanesque, the engine room and the farm, are all drawn on,

Lucio Fontana, *Transfiguration*, ceramic statuette, 22" high, from "Italy at Work," courtesy Brooklyn Museum.

The facility in handling clay and color which filled Victorian what-nots with Capodi Monte has not been lost in Italy. Here it is revised for the taste of today, and likely to be as widely welcomed. Fontana ranks as one of the leading talents in this line.

Frothy curves and light lines recall the settecento without trespassing beyond the limits of modern design.

Desk and chair, Carlo Mollino, Turin, photograph Hoepli.

The roll top, as useful as ever but much more elegant; and the three-legged chair, that spread through all Alpine countries centuries ago, revised in plywood and tubular steel. A typical blend of past and present, combined with skill and humor.





Chair by Mario Cristiani and Luigi Frutino,
courtesy Museum of Modern Art.

For all its use of industrial elements (sheet metal, tubular frame, rubber gaskets, etc.), this chair depends on skilled workmanship for its precision of form and finish. The sheet metal is lacquered in colors.

Severe simplicity without a hint of plainness is another tone found in modern Italian designs. One may imagine an echo of the romanesque here.

Marble cup, Galassi, Rome,
from "Italy at Work," courtesy Brooklyn Museum.

A cup for Tristan and Isolde, or more practically to be used for spring flowers against white walls and polished glass, or by itself with its imaginary landscapes in the greyed ochres of the stone.

their accents caught to bring a smile of recognition or a chuckle of fun from the audience. And, sure as if it were Emmett Kelly, we respond.

As in the *commedia dell'arte*, this lively sense of characterization is used to furnish and adorn a well-worn, dependable plot. Whatever its allusions or its timbre, Italian design is always at the service of men—and of their women and their young. A creation awaiting its masters, it remains incomplete until used. It is not in this plot that a design should ever preempt a full-fledged personality of its own, crossing the footlights into the auditorium, so to speak. Metal and wood, molded clay, basketry and joinery, marble, paint and glass may be eloquently present, but as adjuncts. Design serves, subordinate to man and to architecture, never impinging on either; that is its role. Italian design is scaled and composed to this measure; this is the core of its tradition, at once limiting and intensifying the performance.

That design should be ancillary to human beings is simple good sense and a fine flower of native Italian humanism. The subordination of design to architecture, however, seems a more curious trait, especially in a world where much of the leading modern design for furnishings has tended to merge with architecture and become part of it. The resistance of the North Italian designers to this tendency may be credited to three factors operative in their milieu.



A more forthright break with the past is achieved by many of the leading Italian designers, who know that the inspiration of engineering and industry was by no means worked dry by the Bauhaus or the constructivists. With unfaltering fantasy and invention they proceed to create a new version of a world in neat metal and bright lacquer.

Desk chair by Paolo A. Chessa, Milan, photograph Hoepli (Fortunati).

While Chessa had certainly seen pictures of the famous Eames chair and learned an idea from its frame, he is here as fundamentally original as in his canvas chair which was recently launched in this country.



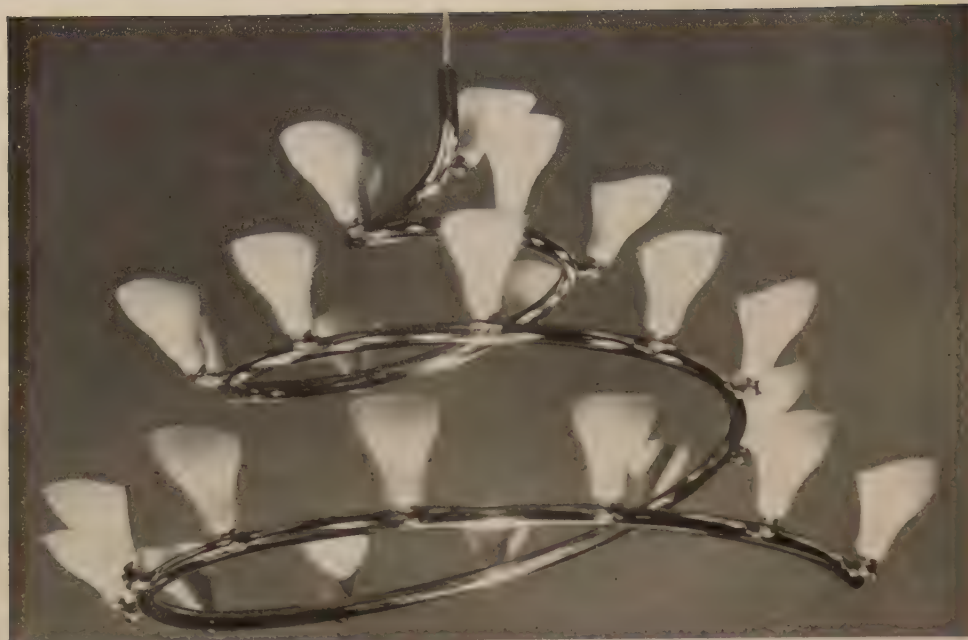
First among these factors is the importance of architects. The thirty or forty gifted young men and the few women who give Milan and Turin—and to some degree Venice—their reputations as centers of creative design are trained architects. Here and there a solitary artisan may start an independent creative career, but this is rare indeed. It is the architects who, as designers of interiors, choose and use these objects. It is the architects who themselves design the major elements, the various pieces of furniture. It is the architects who do the lighting and arrange the ensembles. The architect is actor-manager of this *arte*.

Secondly, there is the dominance of existing buildings. Most modern design in Italy must accommodate itself to the cumulative heritage of cities which reckon in millennia rather than in centuries. The industrial North, well-spring of Italian design, is indeed involved in great rebuilding programs to replace the damage done by bombs in the last war; Milan, for instance, was forty percent destroyed. Yet much of this urban regrowth is limited by its surroundings; streets and building codes must be adhered to, and though the properties of the landlords may have been demolished, their esthetic prejudices came through the war unscathed.

In other ways, as well, this North Italian locale explains much about modern Italian design. It is here that Italy is struggling to come back to life. Here lies the potential strength that could invigorate the huge, famined South; here Italy touches the cold iron of that famous curtain, and here she receives the fervent handouts of the Marshall Plan.

Here her great industries show sporadic signs of life, her working class lives bitterly and her eternal parvenus patronize the arts—among them the new design. Here, as in the past, the structural talent of the peninsula has its source. Rome has a dissenting school of architects and critics (called Organic Modernists, in contradistinction to the Milanese Functional Modernists—for all the world as if modernism were a branch of medicine!), but this Roman school has, as yet, contributed little to the design of furnishings and fixtures. Their greatest decorative contribution has been a magnificent revival of the high skill of the *stuccatore*; it is a pity that this brilliant work in stucco should remain unknown in the United States. But wherever he works the modern Italian designer feels the pressure of the past, of buildings that are already finished, accomplished and dominant.

The third factor which keeps the works of modern Italian designers separate and unassimilated to architecture is the dogma of *Ding an sich*. Like their brothers in all of Europe and Western civilization, Italian artists of the nineteenth century worked and suffered to establish the idiosyncrasy of the genius and the autonomy of his creations. In Italy as elsewhere, these ideas persist. Paintings and sculpture are identities in their own right, first of all; relations with other human activities are permitted, but with some hesitation, and only in due proportion. Such doctrines also tinge the applied arts, of course. Piranesi might design a bench as an extension of the paneling which articulated the architecture of a room, but Ponti (or Mollino or Albini)



Another more graceful simplicity in Italian design carries overtones of neo-classicism. Once again, eclecticism is avoided by a lucid reinterpretation of old themes in current idioms.

Two chandeliers by Gino Sarfatti, (Arte Luce), Milan, courtesy Museum of Modern Art.

An alternation of brass and lacquered white, of up and down, emphasizes the combination of direct and indirect light. The sparkle of crystal is also not forgotten. Sarfatti has recently become linked with a large manufacturer of lamps in this country.



will give you today a chair or a desk that stands on its own, complete and detached, ready to follow you from apartment to villa or, if called, across the sea. Indeed, so free and adaptable are these independent designs that one almost suspects them of automotive power. At any rate, echoing the Roman past when only generals were gentlemen, many of them are based on folding camp furniture—the minimal comforts of the campaign seeming quite suited to the minimal resources of a postwar period.

This taste for shortbread served dry in the silver platters of the past, like any wry gesture, could not satisfy many palates for long. A small, enthusiastic public was at hand to beg for the grace and finesse, the polychromy and sparkle, the luxury—not precisely of the past, but concocted to suit at the very least a spectacular dying fall in the present. This demand has called forth a host of minor masters and has even occasionally engaged the talents of larger artists as well. It is this reaction to austerity which is best represented in the Italian exhibition now current.

One may question whether the asperities of the camp-stool school did not conceal even greater talents, especially in the North, and whether the grand manner of Rome should not have been better presented. To circulate stucco panels around America in freight cars would be no easy thing to do; but when the stucco is so superbly beautiful, why not? especially since the *stuccatori* are as exportable as Lenci dolls or Bronzini fashions, and would add more to the American scene.

But these questions are merely the contrabass that accompanies the presentation of every exhibition—the why's and why-not's that lift our treble of appreciation and pleasure into proper prominence. What Americans can enjoy is the extraordinary profusion of talent that is presented in this selection of Italian arts and crafts. Gifts and skills flourish in Italian design like sprigs on an old cropped olive tree; and here, like a flight of doves to the American ark, comes this exhibition with signs of peace and promises of plenty. It is a sight worth seeing.



The profusion of peasant crafts that have long flourished in Italy are a natural source of inspiration for her modern designers. The basketry and crude earthenware, the practical three-legged Alpine chairs that sit true on any rough floor, the fantastic decoration based on farmyard and folk-tale, the unpremeditated furnishings of the shepherd's hut (removed from those noisome, gloomy surroundings and well scrubbed) have the unfailing charm of all naive arts and leave their mark directly or indirectly on many of the most agreeable and lighthearted products made in Italy today.

Figured double vase by Guido Gambone of Florence, from "Italy at Work," courtesy Brooklyn Museum.

Five full-size interiors were specially commissioned from Italian architect-decorators for this exhibition. They are a living room by Carlo Mollino (p. 16 and cover), a dining salon by Giovanni Ponti (right), a terrace room by Luigi Cosenza, a foyer for a marionette theatre by Fabrizio Clerici, and a private chapel by Roberto Menghi.

NOTE: The exhibition "Italy at Work—Her Renaissance in Design Today" was arranged by twelve American museums with the aid of the Italian Government and the E.C.A. The schedule for its three-year tour of the United States is as follows:

Brooklyn Museum

Nov. 29, 1950-Jan. 31, 1951

Art Institute of Chicago

Mar. 7, 1951-May 7, 1951

M. H. de Young Memorial Museum, San Francisco

June 18, 1951-July 31, 1951

Portland Art Museum

Sept. 5, 1951-Oct. 21, 1951

Minneapolis Institute of Fine Arts

Nov. 27, 1951-Jan. 8, 1952

Museum of Fine Arts, Houston

Feb. 13, 1952-Mar. 27, 1952

City Art Museum of St. Louis

May 4, 1952-June 14, 1952

Wledo Museum of Art

Sept. 7, 1952-Oct. 22, 1952

Albright Art Gallery, Buffalo

Nov. 27, 1952-Jan. 8, 1953

Carnegie Institute, Pittsburgh

Feb. 12, 1953-Mar. 27, 1953

Baltimore Museum of Art

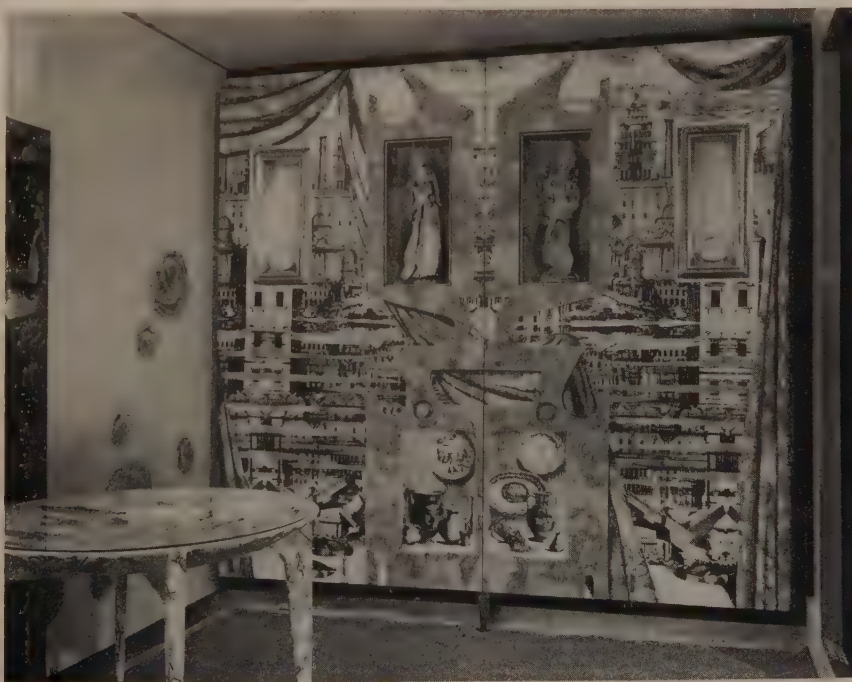
May 1, 1953-June 15, 1953

Museum of Art, Rhode Island School of Design, Providence

Oct. 1, 1953-Nov. 15, 1953



Dining salon by Giovanni Ponti, from "Italy at Work," courtesy Brooklyn Museum. Above: Sideboard wall with doors open; below: sideboard wall with doors closed. Figures at right by Melotti, others by Richard-Ginori.



Earth and Tools Rediscovered

The twentieth-century sculptor in America has rediscovered earth and tools. He is again in touch with materials. He has picked up the pebble on the beach and the bit of driftwood lying there. He has lifted a fieldstone from its nest, he has taken the twisted tree trunk, and given them a new life. The rediscovery of Nature and the Implement has galvanized sculpture. The Implement can beat, hammer, scratch, scrape and cut; it can wear smooth as the caressing action of water. The Machine can shear, weld, saw, solder and rivet; it can polish to the bright vanity of chrome, or torment unrelentingly to the brutal, twisted, oxidized surface of iron under fire.

With the pride of a workman, a revolution effected behind him, the modern sculptor is artist and craftsman in one. For the first time since the renaissance the shameful dualism is effaced. The Greeks had no word distinguishing "artist" from "craftsman." The middle ages produced no book on esthetics—a self-consciousness reserved for less integrated times. But after Michelangelo, the artist became

Theodore J. Roszak, *Spectre of Kitty Hawk*, 1946-47, welded steel and brass, 40 1/4" high, Museum of Modern Art.



modeler and the stonecarver became mason, trapped and frozen finally and forever like an insect amber-held in the nineteenth-century Academy. In a move to overthrow the Frankenstein monster which cast them out, modern sculptors (since Gargallo particularly) castigate the industrial revolution with the dynamics of a supremely "useless" object, giving the machine at last a throat with which it may sing. The English writer Marcus Cunliffe was moved to write this poem on seeing Roszak's *Spectre of Kitty Hawk* for the first time:

Ghosts for our time—

Not the harpsichord notes at midnight, in an empty room,
Or the pale nun glimpsed beyond the yew,
In rose-petal moonlight garden—

But the things of metal that men built and tried,
And flew, jubilant, though later ones crashed in flames . . .

Here profuse we left our dreams to rust in sand
On beaches, lie lonely on moors, or drown
At the places where rivers invite a crossing;
In all hard corners of our world
Where metal must serve for a desperate wish,
These monuments and ghosts remain:

A fallen tower of an exhausted mine;
The bridge brought down in the flood;
The wartank that burned three days, in the orchard,
The twisted gun with which it made a pact;
The foglost vessel grinding on the rock;
Old wheels and cogs, wire, cable, sides of iron;

These, rusting and brittling, all endure
The slow death of metal

Used for an iron end, and then abandoned
To form a million unmarked monuments going back to earth,
To leave a million ghosts in iron,
Unremembered matings of a need and a machine:
These monuments and ghosts remain,
Under a hard and metal moon.
Ghosts for our time.

It is no coincidence that David Smith has always called his studio the Terminal Iron Works, for his is the pride of a blacksmith at a forge. He is pleased when his Lake George neighbors bring a boiler around to him for a small welding repair. His sculpture is a triumph of man over a machine civilization that has tended to produce nothing but chromium-plated bathroom fixtures.

The pride of craft, or the hands of the artist working material directly, has led also to the cult of crudity. From the obsessive, perhaps precious, desire to show the tool-marks, to let the stone's cutting tools provide the final textural interest, to "follow the grain" of the growing tree shape, have come the more ferocious textures of metal roughly brazed and welded and cut, the proud and potent—sometimes casual—thumbprint in clay immortalized in intricately cast bronze. Lipchitz in any sample of his work



Jacques Lipchitz, *The Prayer*, 1943,
bronze, 42 1/2" high, courtesy Buchholz Gallery.

screams and grunts through the lunging gesture (to paraphrase e e cummings on Picasso), although the subsequent technique of casting the swift kneading is finicky, tedious and almost academic. Maria Martins cultivates in final and expensive casting the first intuitive squeezing and pummeling of the clay and hammering twist of the armature. The teetering ambivalence of roughness and sophistication holds the dangerous eighteenth-century attraction of the ruin as well as the twentieth-century camera-minded enshrinement of the instant. At its best (as with Lipchitz) it has the potent thrust of the roaring moment. In the hands of an inferior artist it is likely to be meretricious. "Things that really add to us, cannot be assumed. We have to possess them" (Ivy Compton-Burnett).

The feeling for direct constructions and metal- and plastic-working is not only related to the constructivist experiments of Pevsner and Gabo but is surely a most radiant outcropping of the American interest in gadgets. Le Corbusier was astonished and delighted with the vigor and quantity of sculpture being made in New York. The direct plaster construction—a soggy bird's nest of packing-case stuffing with no armature—at once flexible and resistant, fascinated him.

In a world replete with too many idiotic gadget-things, too finished, unnecessary and over-trumpeted, the sculptor exults in making something serious and real out of nothing. He dips his hands in the sack of builder's plaster, and twists bits of wire and string until, metamorphosed,

they have a life of their own. Calder's dangling *Black Leaves* is evocative as an aspen in full summer, titillating as the Chinese glass trinkets tinkling in a hot slum wind at an amusement-park booth. Henry Moore's stringed figures, reminding one of the cat's-cradle game of childhood, open another door on the miraculousness of everyday. They have influenced Richard Lippold and a host of other young "innovators." Most marvelous fruit of a healthy materialism, a real "thingyness" and love for the stuff of which the world is made is revealed in the contrivances of David Hare. (I am thinking particularly of his witty pedestals looking like fur-bound packing-crates.) Paradoxically, Hare expresses as well the mystery of the totemic object which obsesses so many contemporary artists needing the absolute of a cultural iconography. Lacking this in an eclectic period, they concoct individual symbols to be floated out in leaky vessels upon this alien drowned world.

The object speaks and has a life of its own. Noguchi alternately caresses a fine marble like jade or jig-saws great slabs intended for the facings of pompous buildings into the merry or enigmatic configurations of Chinese calligraphy. John Flannagan's *Triumph of the Egg* is one of a series expressing primeval life-thrust, the sluggish movement of the embryo, which is a basic feeling dictating many sculptures in this revival. William Zorach at his best (in a

Henry Moore, *The Bride*, 1940,
cast lead and copper wire, 9 3/8" high, Museum of Modern Art.





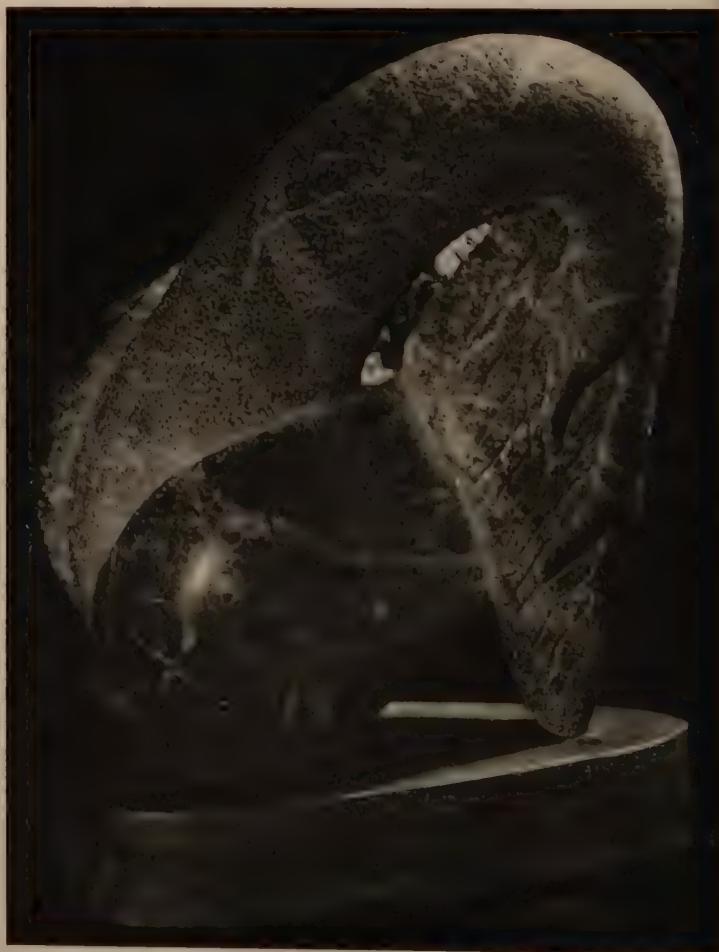
John B. Flannagan, *Triumph of the Egg*, 1937, granite, 16" long, Museum of Modern Art.

fat cat-pebble) and José de Creeft's fragmentary forms are part of this love of the rock, rather than following the direction of the romantic amorphous forms of Rodin's stone sculpture. (As Wilenski has pointed out, Rodin never carved stone himself, so the writhings of his figures "emerging from the rock" are not expressive of the quality of stone but are merely the vague translations by stonecutters of his highly impressionistic clay models.)

Lipchitz once asked a young sculptor what she was working on. She answered, "I am carving a rosewood tree!" "Ah, you are a romantic if you describe yourself as carving a *tree*!" he exclaimed. The sense of pitting one's self against the tree, of releasing the image in the rock, expressing the phallic thrust of growth, is surely romantic. But it is not the melancholy remote figure of the nineteenth-century poet that is conjured up again, but the stolid figure of a stone-cutter in thirteenth-century Chartres superimposed on the workman laying a railroad track across a new continent.

The modern sculptor delights in the affront to the impermanence of a shifting world by laboriously scraping a stone. Not scorning to use the techniques and materials of a Thing-inundated civilization, he works within the rhythm of his blood's surging. He hoots at the grossness which considers television sets more important than a painting on the wall, by making minute things lovingly; in a world where Time is Money, he spends a year whittling a dead tree. He confounds the metronome of mass-production machinery, turning out pop-up toasters, with the steadier beat of his heart. In this anarchic, Kafka-esque sequence of history, the artist proceeds with the certainty of a root splitting a pavement through the action of a single cell.

Mitzi Solomon Cunliffe, *Sprouting Seed*, 1945, red marble, 16" high, photograph Charles P. Mills and Son.



LEWIS MUMFORD

PATRICK GEDDES

AND HIS "CITIES IN EVOLUTION"

FOR two generations, Patrick Geddes has enjoyed an underground reputation. Though long ago the famous London editor, A. G. Gardner, included him in his *Pillars of Society* among the contemporary great, Geddes remained an obscure figure throughout his lifetime. Even when his work was most conspicuous in the public view, as when he made the plans for the New University of Jerusalem, he himself remained hidden from the public. Biologists perhaps know him as a pioneer student of the evolution of sex; sociologists may know him as an inventor of graphic notations; but the very diversity of his activities, which ranged from publishing to housing, from slum clearance to the writing and direction of masques and pageants, has hidden the principal fact about him: that he had a new vision of life, and that this vision is now, in a score of different activities throughout the world, in the act of being transformed into reality. Being human, Geddes longed for the general acceptance he did not live to see; but being proud of the method of science, which disdains to flaunt personalities, he shrank from the fame he might have achieved by imposing his very colorful self upon the public at large. Perhaps the easiest way of describing Patrick Geddes is to say that he was, in effect, the opposite in almost every particular of his contemporary, Bernard Shaw.

Patrick Geddes was born in 1854, two years before Bernard Shaw, and died in 1932, eighteen years before Shaw. One of Shaw's French biographers, Auguste Hamon, rated Geddes the only contemporary whose conversation

equaled Shaw's in brilliance and range; but apart from that, the life and work of the two men stand in striking contrast—so much so that the qualities of one bring into relief those of the other. Shaw was a man of letters who sought to startle his contemporaries by a new formula for originality: common sense disguised as perversity, and perversity parading as common sense. Geddes was primarily a scientist, shy of committing his thoughts to writing, lest the provisional, dynamic and tentative become static and absolute. Since his was a truly original mind, more ready to embrace a healthy truism than a meretricious originality, he valued truth itself, rather than the vanity of its authorship. Unlike Shaw, who from the first fell in love with his own image and spent the greater part of his life erecting a pedestal for it and laying wreaths around it, Geddes had no concern with his own advancement and no skill in the Shavian art of publicity.

For all Shaw's verbal audacity, he was by nature a Fabian—a prudent man, with an essentially middle-class mind, concealing his inability to come to grips with the ultimate matters of human existence, birth or death, love or marriage or man's destiny, by contriving witty arguments, with a legalistic turn, about the more peripheral aspects of these subjects. Geddes was by instinct and intention the opposite type of personality: a Scipian (if I may coin the term) as different from Shaw as the bold Scipio Africanus was from Fabius. Geddes was committed to the frontal attack and to direct action, not because he

"Rothenburg is . . . an example of a free city. To this day it is among the most attractive to either European tourist or town student, on account of the peculiarly complete and fortunate preservation of its medieval aspect, with its healthily democratic civic life expressed in well-planned streets and open spaces, with beautiful and roomy dwellings, and with public monuments" (Quoted from Geddes, second *Cities Exposition*).

Matthias Merian, Rothenburg around 1634, engraving (from Zeiller-Merian, *Topographia Franconiae*, Frankfurt, 1634).



Plan of Rothenburg, 1884 (from Geddes, *Cities in Evolution*, New York, 1950).



loved power, but because he put the needs of life first. Even when Shaw was most revolutionary in words, he usually played the game and sought its rewards; while even when Geddes was most loyal to tradition, he refused to play the game. Though Geddes sought to become a teacher, he refused to qualify for a degree; though he held a professorship in botany at the University of Dundee from 1888 to 1919, he taught for only three months in summer term; though he helped to found the Sociological Society, and though the Martin White chair of sociology at the University of London was founded for his occupancy, he did so little in his probationary lecture to win the approval of the University Committee that they turned him down. Once Shaw was well started as dramatist, his career was engulfed by success; whereas Geddes' life was, superficially, a long succession of failures—crowned by the final failure of his last decade, the heap of stone buildings and exotic gardens at Montpellier which he called the Scots' College: an attempt, in defiance of his own philosophy, to transmit ideas through buildings instead of through personalities.

Yet these contrasts and antagonisms between Shaw and Geddes need not wipe out all the essential qualities they had in common. They shared high spirits, a gift for satiric criticism and a savage contempt for sham; and if any single philosophy winds through Shaw's work, it is that of evolutionary vitalism—a doctrine of the primacy of life derived by both men from a scientific source, Darwin, and a humanistic source, John Ruskin. The preface to *Man and Superman*, the Metabiological Pentateuch of *Back to Methuselah*, and even parts of *Major Barbara* float on the same stream of ideas that carried Geddes along. Both men were vitalists, rather than mechanists, and both were ultimately "Lamarckians" as well, in that they gave to the organism an active role that the purely negative theory of natural selection erroneously overlooked. In an ideal world Geddes and Shaw, who encountered each other from time to time (at least in the meetings of the Sociological Society) in the first decade of this century, should have been allies and co-partners, each lending to the other his own special strength. But, as so often happens with contemporaries, they were hardly close enough to graze each other as rivals, to say nothing of becoming friends. So each lost what the other might have given him; had Geddes studied the arts of winning an audience as carefully as Shaw, and had Shaw acquired any of Geddes' gift for detachment and impersonality, both might have left a deeper mark upon their age.

If Geddes died a little prematurely, Shaw, alas! outlived himself by almost a generation; after *Saint Joan*, little but hollow echoes and shallow cackles remain even in his dramas. As a result, Shaw became an anachronism, and—one grieves to say of a youthful idol—a figure of folly, even during his lifetime; whereas Patrick Geddes, though almost two decades dead, is fast becoming a rallying center for the best minds of this generation. His thought, like that of his old associate and friend, Kropotkin, will probably guide the future, as the mechanists and the Marxists in the present hour of their triumph demonstrate the failure of their philosophies to do justice to either life or the human spirit.

Geddes is primarily the philosopher of life, in its fullness and unity. His doctrine rests on the perpetual capacity of life to renew itself and transcend itself—a capacity

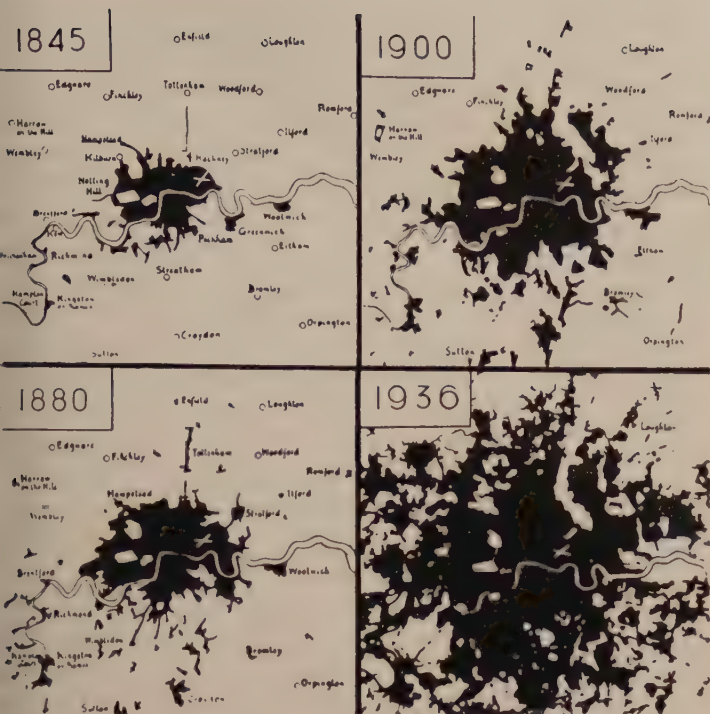
first interpreted in the sequence of evolutionary forms, and now in the extra-organic transformations brought about by man in his personality and culture. Other biologists have described life in terms of assimilation and responsiveness, of sensitiveness and growth; but Geddes added to the usual list of organic traits a quality he himself exhibited to the utmost degree, that of insurgence—a capacity to overcome, by power or cunning, by plan or dream, the forces that threaten the organism. Above all, he exemplified a wholeness of personality, ready to meet life at every level and to make the most of every occasion; he was against the pseudo-efficiency of specialization, which creates efficient machines and ruins good men. He himself refused to be pigeonholed into any single compartment, as botanist, sociologist, educator, artist or town-planner; and he paid a heavy penalty for this refusal. Though Geddes had a high professional competence in every field he entered, his colleagues tended to accord him a lower status than that to which he was entitled. Instead of perceiving that his capacity for co-ordinated and interrelated thinking was a far more exacting discipline than any single specialism demanded, Geddes' conventional contemporaries saved their own pride by treating this capacity as inferior to their smaller gifts.

Geddes' immediate influence was mainly a direct personal one; his books, even when supplemented by his manuscripts and notes, were only a small part of his total productivity. For that reason, as year by year the people who were acquainted with Geddes diminish, his written work—meager and ineffectual though it is—takes on greater importance than it did in his lifetime.

Foremost among these works is *Cities in Evolution*, which originally came out in 1915 and has recently been issued in a new edition.* Apart from his comprehensive study of the parks and civic institutes of Dumfermline, this was Geddes' first book on the subject of civics and urban development, and if one sets aside his town-planning reports, it was also his last. The book was not a closely woven treatise, but a series of papers. Perhaps what makes his writing so pregnant with thoughts beyond anything he actually expressed are the perpetual hints he gave of the magnanimity and amplitude of spirit characteristic of the greatness of his soul as well as of his mind.

No member of the present generation, with normal opportunities for study and reading, can fancy how exciting any book on cities was before 1920—to say nothing of one like Geddes', which related the transformation of cities to the social, economic and cultural situation of our time. Except for a few tracts on housing and municipal reform, a series of anecdotal histories, a handful of town-planning treatises mainly retrospective in outlook, and finally Ebenezer Howard's brave utopian proposal, *Garden Cities of Tomorrow*, the literature of cities was singularly barren—indeed, in English, almost non-existent. Though the nineteenth century was certainly, in a quantitative way, the greatest era of city building the world had ever known, it created a new urban environment without benefit of art or science. Neither the methods nor the goals of urban planning were understood, for the city itself, as an artifact

* Patrick Geddes, *Cities in Evolution*, edited by The Outlook Tower Association, Edinburgh, and The Association for Planning and Regional Reconstruction, London, New York, Oxford University, 1950.



Growth of London, 1845-1936 (from J. L. Sert, *Can Our Cities Survive?*, Cambridge, Harvard University, 1942). Bethnal Green, marked by an X, was in 1845 a peaceful parish close to open country. Today the huge city, absorbing its outlying villages, has reduced Bethnal Green to a slum.



of culture, had hardly been described; and without knowledge the last century lacked the power to create.

During the first decade of the present century, Geddes' lifelong survey of cities began to take fruit in a series of papers on the sociology of cities, first presented as lectures at the Sociological Society which he and his colleague Victor Branford had founded. These were, I believe, the first systematic contribution to the sociology of cities; though the Germans had done much important work on the historic origin of cities, and in France a new school of urban geographers were dealing with the geographic determinants of urban structure, few students (with the possible exception of Marcel Poëte) had Geddes' grasp of both the geographic and the historical factors in the evolution of cities.

Cities in Evolution, however, was not a contribution to scholarship. Its essential subject was the education of the citizen towards his understanding of urban processes and his active assistance in urban development. Using his own self-education, through study and practical activity as a basis, Geddes sketched out the background the citizen needed in history and geography and travel, in economics, politics, architecture, sociology. Thus at that juncture in urban history, *Cities in Evolution* performed the most valuable service that any single book could have performed: it taught the reader, in simple terms, how to look at cities and how to evaluate their development. See for yourself; understand for yourself; act on your own initiative in behalf of the community of which you are a part. That summarized Geddes' message. From the moment I gathered the import of Geddes' words, I began walking through the streets of my city and planning excursions into its hinterland with a new purpose: looking into its past, understanding its present, replanning its future, became indissoluble parts of a single process—a task for all citizens, not merely for professionals.

Peering forth alone, the first green shoot in a garden that had hardly been spaded, *Cities in Evolution* had an

effect that the much richer and fuller literature now available can scarcely produce. But although, directly or indirectly, a large part of the essential thought of Geddes has now been happily absorbed by both the theorists and practitioners of town planning and regional reconstruction, *Cities in Evolution* is no mere monument. Though time has disclosed certain weaknesses in Geddes' approach, we have hardly yet done justice to his merits, and for a long time to come Geddes' own personality will remain as a preservative of the text—a perpetual challenge to the academic, a threat to routineers, a curse upon the bureaucrats and a blessing to re-enforce the self-respect and the humanity of the plain citizen.

Patrick Geddes' approach to cities was colored by his training as a biologist. He was a student of Thomas Huxley's, and in the direct line of descent from the great Victorian thinkers who gave an adequate interpretation, for the first time, of the impact of Nature on man. Just as he was vividly aware of the persistence of primitive occupational types in the more complex social order of the city, so he was equally interested in the effect of geographic and economic factors on the higher life of the city—the effect of jute manufacture on Dundee, of silk manufacture on Lyons, of cotton on Manchester. As a naturalist, his first approach to cities was by way of the population map, by whose shadings and colorings he showed that the cities of the twentieth century had ceased to be self-contained units, as were those of the middle ages, but were spreading and thickening along the lines of transportation into urban coagulations, "man-reefs," as he called them: areas on which he bestowed the name of conurbation, a coinage that waited a generation before finding acceptance in England.

This new situation called for direct adaptations. "The old Borough Councils and County Councils," Geddes pointed out, "can no longer separately cope with what are becoming so plainly yet larger Regional and Inter-Regional tasks, like those of water supply and sanitation for choice. . . ." That perception was a timely one; but Geddes,



Tony Garnier, General map of Cité industrielle, 1901-04 (from Giedion, *Space, Time and Architecture*, Cambridge, Harvard University, 1949). The plan of the town, designed for 35,000 inhabitants, clearly distinguishes between the separate functions of work, housing, recreation and transport. A perfect illustration—though, so far as is known, uninfluenced by Geddes—of his conception of the neotechnic city.

trusting to the slow processes of social interaction and growth, was reluctant to push on with the program of "municipalization" formulated by Beatrice and Sidney Webb. Instinctively he disliked the Webbs and all that they stood for: their arid utilitarian outlook, their wooden formulae, their wily managerial efforts; and that disagreement was a deep and vital one. But he himself seemed to feel that science, once sufficiently diffused, would take the place of active political pressure; that once people looked at the same map together and recognized the same facts, they would find that they had no substantial difference of opinion or policy. Even when Geddes recognized the conflicts in interests and ideals that were currently expressed in politics, he believed that these would be nullified by the further advances in technology. In this disregard for irrational factors, both attitudes were a little naive.

Geddes' hopes here were misleadingly supported by his brilliant analysis of the industrial revolution. He was the first to see that, so far from being a uniform transformation, due to a succession of related inventions, there were substantial technical differences between the first stage (paleotechnic) based on coal and iron and steam, and the second phase (neotechnic) based on the water turbine electricity and the lighter metals. The essays defining these stages form the fourth and fifth chapters of *Cities in Evolu-*

tion. In this original contribution, both Geddes' observations and his intuitions were excellent, though characteristically he was more inclined to repeat his first discoveries than to work them out in any detail. Unfortunately, like most of the great thinkers of his period from Karl Marx to Henri Bergson, he was inclined to overestimate the direct effect of technics upon social life and to overlook the way in which surviving social institutions and customs can subvert both science and technology to their own purpose. The neotechnic city, based on the use of hydroelectric energy, which Tony Garnier had outlined with such startling clarity and beauty in his plans for the Rhone Valley, did not automatically come into existence; rather, our new technical facilities—steel construction, electric lifts, electric railways and motor cars—were all utilized to augment the congestion of the paleotechnic city and prepare further costly palliatives for its disorder. The hope that progress was immanent and inherent in the application of science and technics to the social order was one that Geddes shared with his age. He died, indeed, before he had a chance to confront the ultimate contradiction between science and human intentions: the fact that the most triumphant application of human thought to the understanding of nature, which has led to the release of atomic energy, has also, because of our social delinquency and moral depravity, endangered the very existence of the human race.

Both temperament and conviction led Geddes to center his attention on education rather than on politics, though

Urban and industrial areas of Liverpool and the Merseyside region, 1944 (from L. Thompson, *Merseyside Plan*, London, 1945).



political activity is itself a powerful instrument of education. In *Cities in Evolution* he was concerned with the preparation of the citizen for active citizenship, first of all by travel. Geddes believed that the way to overcome the current disparagement of the "politics of the parish pump" was first to drink, as it were, from many different pumps. By traveling the student sees cities in the context of their regions and their cultures; all the better if he travels on foot part of the way and takes his sightseeing slowly. This outdoor education was an essential part of Geddes' civic philosophy, indeed, of his professional preparation as a town-planner: a corrective for the limitations of one-sided views, second-hand knowledge, third-hand statistics. Moreover, the eye unifies what the practical mind breaks up and analyzes; without the synoptic view, one cannot take in the complex interrelationships of urban life, even though one utilizes Geddes' squared-paper diagrams.

Travel must not merely be wide but also intensive. Applying the same methods to one's home, one produces the Regional and the Civic Survey—both in their modern form inventions of Geddes, though Mayhew and Booth had partly anticipated him. Geddes' slogan, *diagnosis before treatment*, has now been so generally accepted that it is in danger of being perverted into an end in itself; as with the physicians of Park Avenue and Harley Street, the mechanical technique of diagnosis itself may almost divert the physician's attention from the need for curative measures or the possibility of taking shortcuts to health. Here the example of Geddes' Civic Survey of Edinburgh should serve as both encouragement and warning to the planner. Though Geddes knew that city in more intimate detail than any other, his Survey was but a pamphlet. In all creative thought, there is perhaps as great a danger in knowing too much as in knowing too little. Geddes, despite his insatiable curiosity and his capacious scholarship, always valued an ounce of direct "acquaintance with" more than a pound of "knowledge about."

Since only a small fraction of the population travels widely, Geddes sought to make up for the lack of personal acquaintance with other cities, among the mass of citizens, by organizing Cities Exhibitions. His great Cities and Town



Edinburgh from Salisbury Crags (from Colyer, Edinburgh, London, 1947). Geddes used Edinburgh with its striking natural setting, its picturesque but overcrowded Old Town, its formal, upper-class, spacious New Town, as his sociological laboratory and civic operating theater. It was here that he practiced "conservative surgery" in planning—here a garden, there a cleansed tenement or a new student residence hall.

Planning Exhibition, assembled in 1911 and including his Edinburgh Exhibition of 1910, was sunk on its way to India in the early days of the First World War. A second exhibition was assembled and shown in India repeatedly between 1915 and 1923, and is now in the Town Planning Department of the University of London. In Geddes' day, the film was still undeveloped and the documentary was almost non-existent; even the lantern slide was a clumsy machine to use. So Geddes chose to use pictures and photographs, hung on walls and screens, as the main means of a comparative study of cities. Perhaps he overrated the Exhibition as such, for these pictures and their captions did



Model of section of South Philadelphia, made by pupils in public schools after studying their neighborhoods, photographs courtesy Philadelphia Public Schools. The central section of the model, showing existing buildings, reversed to disclose the same area as it might be redeveloped. Geddes' promotion of the regional and civic survey, dating back to the 'nineties, led to the extensive use of school children in making the famous Land Utilization Survey of Britain. The active enlistment of students in the work of civic renewal—as in Philadelphia—comes directly or indirectly from Geddes' conception of the University Militant, dedicated not merely to passively observing but to actively transforming the life of the community.

not do the work by themselves; when first used, Geddes himself or his son Alastair were usually on hand to provide, as it were, the sound track; and it seems doubtful to me if the pictorial presentation in a general survey is capable of doing by itself all that Geddes hoped. But Geddes was right in holding that a certain richness of visual background is a minimum requirement for making creative decisions in town planning. Most people, as sampling surveys have demonstrated, are satisfied with their existing quarters, however mean, because they have no conception of a better alternative. Except in a few films, all of them inadequate, we have been backward in developing this powerful educational device.

Geddes made a further proposal towards civic education that is even more important. He proposed that city surveys should have a permanent place of exhibition in a civic museum, thus lifting the dead hand of the archeologist and the garret-looter from the city museums that many places now boast. Here again Geddes' ideas have waited more than a generation for anyone to perceive their importance and translate them into contemporary terms. The work of exploring city and region, adding fresh data and bringing existing knowledge up to date, should become a continuous educational enterprise, in which both children and adults might take part. The Land Utilization Survey of Britain showed how such a useful task might be carried through on a national scale with the aid of amateur investigators and school children, but in local areas an even richer kind of survey is needed—one uniting the past, the present, and the possible. In the very spirit of Geddes' thought, the educational authorities in Philadelphia have recently used the public schools to get their students to survey and replan their neighborhoods. Thus the seed that Geddes originally planted is now beginning to send forth rootlets; and in time every town-planning authority should have as a constant aid in the process of development both

a continuous survey and a body of citizens who themselves, as school children, have already explored their city and dreamed about its potential development—people capable of making effective demands and criticisms. In all these efforts, we still have a long distance to go before we come abreast of Geddes' teaching and example, if only because we lack the passion and fury that made him live, like one of the ancients in *Back to Methuselah*, in the center of a vortex of highly activated thought.

Both by training and by general habit of mind, Geddes was an ecologist, long before that branch of biology had attained the status of a special discipline. He had come directly into contact with the three men—Ernest Haeckel, Ray Lankester and Peter Kropotkin—who had laid the foundation for the study of the co-operative activities of all organisms. And it is not as a bold innovator in urban planning, but as an ecologist, the patient investigator of historic filiations and dynamic social interrelationships, that Geddes' most important work in cities was done. He distrusted sweeping innovations and clean slates; as a biologist, he knew that small quantities, like traces of mineral in the diet, might be as important for urban life as large ones, and could be far more easily overlooked by stupid wholesale planning done at a distance by people who overvalued T-squares and tidiness. Characteristically, one of his first innovations towards improving the congested slums of Edinburgh was not to map out an ideal system of open spaces, but to get hold of every small patch of unusable or unused vacant land and, with voluntary effort, turn that into a tiny garden or park. The process of conservative surgery, as Geddes called it in one of his Indian reports, was essentially what he stood for: a process that respected the native style of life and sought to recapture and further its best intentions. He felt that if the right method were established, one which enlisted the interest and service of the plain man and woman, even of the school child, a



Matthew Nowicki in collaboration with Mayer and Whittlesey, *Housing types for East Punjab*, 1949-50. Upper balconies, pierced screens affording privacy and shelter from the sun, and overhanging upper floors protecting the pedestrian against sun and rain are provided to meet local tropical requirements. Nowicki's approach was strikingly in the spirit of Geddes' Indian planning: bold in conception but respectful of living Indian traditions.





Aerial views of Greenbelt, Md., courtesy Federal Public Housing Authority. Beyond the earlier phases of the industrial revolution, characterized by Geddes as paleotechnic and neotechnic, he saw a third stage—the biotechnic, in which our machines and cities would be designed directly for the replenishment of life, with respect to man's biological and social needs. Like the English garden cities, our American green-belt towns exemplify the new biotechnic order.



little heaven would in time leaven the whole loaf.

What Geddes' outlook and method contribute to the planning of today are precisely those elements that the administrator and the bureaucrat, in the interest of economy or efficiency, are tempted to leave out: time, patience, loving care of detail, a watchful interrelation of past and future, an insistence upon the human scale and the human purpose, above all merely mechanical requirements; finally, a willingness to leave an essential part of the process to those who are most intimately concerned with it—the ultimate consumer or citizens. "The resorption of government," to use a phrase that Geddes and Branford coined, was an essential part of the development of citizenship, and so of the improvement of cities. Like William James, Geddes was against all bigness, and against all the obvious manifestations of success. "On pain of economic waste, of practical failure no less than artistic futility, or even worse, each true design," Geddes noted, "each valid scheme should and must embody the full utilization of local and regional conditions and be the expression of local and regional personality. 'Local character' is thus no mere accidental old-world quaintness, as its mimics think and say. It is attained only in course of adequate grasp and treatment of the whole environment, and in active sympathy with the essential and characteristic life of the place concerned." This insistence on the personal, and upon human-heartedness as the essential mark of that attitude and relationship, is one of the distinguishing marks of Geddes' civic philosophy.

In describing Geddes' great virtues as civic educator and planner one has also defined his limitations. Though probably no one in his generation knew more about urban development, both as historian and sociologist, than Geddes did, his name is associated with no great constructive de-

parture in city design itself. The garden city, the neighborhood unit, the green belt, the unification of fields, factories and workshops—those master concepts in modern planning—were the product of other minds. Geddes appreciated these innovations and understood their importance; but his own contribution was of another kind. To say this is not to belittle Geddes or to lose sight of the value of his work as town-planner; it is, rather, to call attention to the field in which Geddes' method and outlook were permanently valuable—the realm of education. Few of us can approach Geddes' thought here without becoming conscious of weaknesses in our equipment, of defects in our preparation. From Patrick Geddes, both citizen and planner can learn how to look at cities, how to interpret their origins, their life, their cumulative history, their potentialities; how to understand not merely the daily life of place, work and folk, but those developments from acropolis to cathedral, from university to concert hall, from cloister to laboratory, that transform the very nature and goals of human life. Above all, Geddes was the exponent of life in unity, life in its fullest development and expression; he was the enemy of those frustrations and miscarriages that we too easily regard as "normal" to civilization. At every level in the organic world, he saw that over-specialization produces arrests, regressions, failures of inventiveness; and he tirelessly sought to encourage the processes of insurgence, of self-transcendence, of creativity. For him the union of the artist and the scientist, the practical man and the idealist, the rural mind and the urban mind, was imperative; this was the condition of remolding our cities and regions to the best uses of life. That lesson makes *Cities in Evolution* even today one of the essential contributions to civic improvement, indeed to the general renewal of life.

Contributors

PHILIP JAMES, now Director of Art of the Arts Council of Great Britain, occupied a similar post with the Council's forerunner, CEMA, which he joined in 1941. Previously he had been Keeper of the Library at the Victoria and Albert Museum. Mr. James was recently in the United States delivering a series of lectures on the general subject treated in this article.

JOHN PALMER LEEPER this month assumed the position of Director of the Pasadena Art Institute. Before that he was Assistant Director of the Corcoran Gallery of Art and took a particularly active part in assembling and installing the recent American Processional exhibition.

EDGAR KAUFMANN, JR., is well known to those who follow the subject of modern design for his many writings in that field, and is familiar to readers of the *MAGAZINE OF ART* for previous contributions. A member of the Department of Architecture and Design at the Museum of Modern Art, he has recently published *What Is Modern Design?*, third pamphlet in the museum's Introductory Series to the Modern Arts.

The sculptor MITZI SOLOMON CUNLIFFE is better known under her maiden name in her native America; she now lives in England, where her husband is head of the Department of American Studies at the University of Manchester. She has recently executed three commissions for the forthcoming Festival of Britain, one of which will ornament the Waterloo Station entrance. Her article received honorable mention in last year's *MAGAZINE OF ART* Essay Awards.

We are grateful to the London *Architectural Review* for permission to reprint in abbreviated form the article by LEWIS MUMFORD, which first appeared in that journal in August, 1950. Although Mr. Mumford first read *Cities in Evolution* in 1915, he did not meet its author until 1923 when Geddes came to New York to lecture at the New School for Social Research. Mr. Mumford, whose own writings have helped to keep alive Geddes' thought and contributed to the revival of his ideas, has just completed the fourth volume of his series, *The Conduct of Life*, which will be published next autumn.

With this issue the *MAGAZINE OF ART* inaugurates what will henceforth be a regular feature—a double-page spread reproducing works of art selected from exhibitions current during the month of issue. We are greatly indebted to ELIZABETH S. NAVAS, the Magazine's representative in charge of assembling the photographs.

Forthcoming

The February issue will include: Meaning in the Visual Arts by ERWIN PANOFSKY; A Personal Recollection of Arshile Gorky by STUART DAVIS, with notes on Gorky's paintings by LLOYD GOODRICH; ALFRED FRANKENSTEIN, New Harnett Discoveries; WRIGHT MORRIS, Privacy as a Subject for Photography; and CHRISTOPHER TUNNARD, The Leaf and the Stone: Neo-Romantic Aspects of Nature in the City Plan.

Corrections

The editors regret the inadvertent transposition of two captions in Dorothy Norman's article on Alfred Stieglitz in the December issue. *Clouds (Equivalents)* is the title of the photograph reproduced on page 299, and *Mountains and Sky—Lake George* of that reproduced on page 301.

Alfred Neumeyer, whose review of Harold E. Wethey's *Colonial Architecture and Sculpture in Peru* appeared in the October issue, is still professor of art history at Mills College. He no longer has any connection with the San Francisco Public Library, having resigned his part-time directorship of the Achenbach Collection there.



living silver

The story of handwrought silver and its vital place among the contemporary arts, told in a 16mm color sound film. Full information from A. F. Films, 1600 Broadway, New York, distributor, or

Craft Service Department
HANDY & HARMAN

82 FULTON STREET • NEW YORK 7, N.Y.

The American Federation of Arts

FOUNDED 1909. A NON-PROFIT AND EDUCATIONAL ASSOCIATION INCORPORATED IN 1916.

Officers

ROBERT WOODS BLISS, Honorary President
L. M. C. SMITH, President
RICHARD F. BACH, First Vice-President
GRACE L. MCCANN MORLEY, Second Vice-President
ELOISE SPAETH, Third Vice-President
ROY R. NEUBERGER, Treasurer
G. BURTON CUMMING, Secretary

Trustees

To Serve to 1951:

Lee A. Ault	Grace L. McCann Morley
Robert Woods Bliss	Thomas Brown Rudd
Ralph F. Colin	James Thrall Soby
Lloyd Goodrich	Francis Henry Taylor
Earle Ludgin	Emily Hall Tremain

To Serve to 1952:

Richard F. Bach	H. Stanley Marcus
Leslie Cheek, Jr.	William M. Milliken
Sumner McK. Crosby	Elizabeth S. Navas
Daniel S. Defenbacher	Vincent Price
Rene d'Harnoncourt	Eloise Spaeth

To Serve to 1953:

Philip R. Adams	Henry R. Hope
Alfred H. Barr, Jr.	Roy R. Neuberger
Sidney Berkowitz	Charles H. Sawyer
Russell Cowles	L. M. C. Smith
Bartlett H. Hayes, Jr.	Hudson D. Walker

Book and Film Reviews

Fernand Windels, *The Lascaux Cave Paintings*, text prepared in collaboration with Annette Laming, New York, Viking, 1950. 139 pp., 160 illus. + 8 in color. \$10.

Lascaux: Cradle of Man's Art, made in France by William Chapman and completed with a grant from the Viking Fund. 16 mm; color; sound; 2 reels (17 min.). Available from Gotham Films, 31 East 21st St., New York; sale \$175; rental \$12.50.

It happens only infrequently that one experiences a breathtaking awe in the presence of great artistic achievement. For myself, that awe occurred many years ago when I entered the Sistine Chapel alone, an hour before the crowds which daily throng the Vatican arrived. The same awe struck me upon entering Giotto's chapel in Padua one day during the lunch hour when no one else was there. At Chichen-Itza in Yucatan, I had the same experience when I had five days of solitude amid those remarkable Mayan ruins. And now again it happened at the Lascaux caves in France, in August last year.

I had known a good deal about these prehistoric caves of the Dordogne, situated in the southwest of France; how they had been accidentally discovered by some school boys in 1940 who were looking for their hunting dogs which had disappeared into a hole, as if swallowed by the earth. I had previously seen reproductions of the paintings in the caves, yet the first sight of the actual paintings as I entered the caves gave me a shock and thrill I shall not soon forget. There on the walls of rough-textured rock appeared a frieze of massive bulls painted in deep blacks on the nearly white surface of the rock. Once over the first astonishment of this remarkably beautiful sight, I began to notice that there were horses painted solidly in reddish browns, running among the bulls, as if in a vast landscape with swiftly coursing animals. The atmosphere created, curiously enough, was not just of beautiful paintings, but as if one had entered a very holy place—truly a cathedral.

To our forefathers of twenty thousand years ago, these caves were in reality a cathedral. Since nowhere in the caves have any utensils been discovered—no bones of animals or of man, nor any clue to the manner in which these caves were lit, only some suggestion of color pigments which the artists used—scientists have concluded that these caves and the paintings on their walls served as a sanctuary wherein stone-age man evoked the magic which was to bring him good hunting and survival.

The paintings in the caves of Lascaux still today evoke that same awesome magic. It is this magical feeling which inspired M. Fernand Windels to photograph the paintings so faithfully and beautifully and present them in his book; and which inspired an American, Mr. William Chapman, to give up his usual assignment on *Life* magazine and devote himself to making a color film entitled *Lascaux: Cradle of Man's Art*.

Fernand Windels has given us in his very fine book much more than a mere photographic rendition of the paintings in the caves. He has imparted to his photographs the movement, the spirit and magical effect of these great friezes. He devotes the right color plates to the friezes and the one hundred and sixty reproductions in monochrome to details of the paintings and, by virtue of an animated, scientific and feelingful text, he has succeeded in giving us a magnificent account of this paleolithic cave sanctuary. It is a bit trying to have to refer from text to the table of illustrations at the front of the book and then back to the plates of the detailed photographs, but this bit of bother is truly well rewarding to the reader. These photographs are an excellent preparation to visiting the caves and a most pleasurable review afterward.

Mr. Chapman's film cannot give us so scientific a treatment in its seventeen minutes, but it is so fine in its color that the aesthetic pleasure cannot be missed, and the enthusiasm of the maker for these wonders is unmistakable.

After all, the object of both book and film is to excite in us the desire to see the caves, and that they both do admirably. Besides, as a means of realizing man's early religious and artistic capacity, both are inestimable.

BERNARD J. REIS
New York City

Announcing

A comprehensive view of

CHINESE ART

brought to the SCREEN for the first time!

Five color-&-sound films for use individually or as a series—

"THE STORY OF CHINESE ART"

"CHINESE BRONZE of Ancient Times"

"CHINESE SCULPTURE thru the Ages"

"CHINESE PAINTING thru the Ages"

"CHINESE CERAMICS thru the Ages"

(first film—3 reels; the rest—2
reels each, complete with stand-
ard slides and filmstrips in color)

*A dream exhibition . . . never to be assembled
under one roof . . . of the best pieces from the
great collections in American museums
and other sources*

TO be released in April, 1951 . . . subscription for sale
and rental NOW . . . write for information

CHINA FILM enterprises of america, inc. 11 W. 42nd St., N. Y. C. 18

"A masterpiece composed of masterpieces"
—JOHN MASON BROWN

THE TITAN

STORY OF MICHELANGELO

for information write:

film program services
1173 AVENUE OF THE AMERICAS
NEW YORK 19, N. Y.

GUIDE
TO
ART
FILMS

353 films on art,
with full particulars on size,
length, source, rates of rental or
sale, and a complete cross-index.

SECOND
EDITION
1950

Compiled for *MAGAZINE OF ART*
by Dorothy B. Gilbert
and Helen M. Franc.

75¢ per copy; 60¢ if prepaid.

THE AMERICAN FEDERATION OF ARTS
1262 New Hampshire Ave., N.W., Washington, D.C.

PARKE-BERNET GALLERIES • Inc

980 MADISON AVENUE
NEW YORK 21

*Public Auction Sales of
Art, Literary and Other
Personal Property*

WEEKLY SEPTEMBER TO JUNE

Unsurpassed facilities for the exhibition and public sale of paintings, sculptures, antique furniture, tapestries, rugs, silver, fine porcelain jewelry, books, prints, other personal property

Ask to be placed on our mailing list
for free advance announcements
and our monthly *Bulletin*
Address Department M

Craft Horizons...

THE ONLY NATIONAL MAGAZINE FOR ALL
WHO CREATE, TEACH, STUDY OR
ADMIRE THE HAND ARTS

Each quarterly issue contains an abundance of clearly written articles and stimulating photographs on design, decorating and all branches of the crafts. Now more than ever of the country's top designers and decorators look to Craft Horizons for inspiration and valuable information.



CLIP
AND
MAIL
THE
COUPON
TODAY

Yes, please enter my subscription to Craft Horizons for one full year at the low rate of only \$2.00.
(My remittance is enclosed.)

name _____

address _____

city _____ zone _____ state _____

specialized craft interest (if any) _____

mail to:

CRAFT HORIZONS • 32 East 52nd Street • New York 22

Mississippi Panorama: Being An Exhibition of the Life and Landscape of the Father of Waters and Its Great Tributary, the Missouri, St. Louis, City Art Museum, 1949. 227 pp., illus., with 5 color plates. Cloth \$3.50; paper \$3.

The subtitle of this book is the best description of it: *Mississippi Panorama: Being an exhibition of the life and landscape of the Father of Waters and its great tributary, the Missouri; including paintings, drawings, prints, photographs, river boat models and steamboat appurtenances; accompanied by the Dickeson and Egan giant moving Panorama of the Mississippi.* If, after reading that, you are not curious to see the book, nothing I can say will move you, for you are not interested in America.

This is the catalogue of an exhibition assembled by Perry Rathbone at the St. Louis City Art Museum. Like the Metropolitan Museum's catalogue of its famous exhibit "Life in America" (1939), which it follows in format, it is a rich source book and reference for anyone interested in American art, history or life. Mr. Van Ravenswaay, director of the Missouri Historical Society, has contributed an essay on the "Character and History of the Mississippi"; Mr. Rathbone, director of the museum, an essay on "The Art of the Mississippi," and Mr. Leonard has catalogued the three hundred forty-seven objects in the exhibition with admirably complete entries and many extracts from contemporary writings that supplement the illustrations.

The problem for Mr. Rathbone and his collaborators was to find what impression the Mississippi River, one of the greatest physical features of North America, made upon the imagination of our artists. It has affected our politics, our transportation, our history, our life in a thousand ways; it is a spectacle of grandeur which has inspired some of the best writing in our literature. Only George Caleb Bingham among the painters rose imaginatively to the level of its majesty. Most of the painters who saw it in its heyday were men of minor talents whose work is interesting chiefly as reporting. A few painters like Richard Clague, Joseph Meeker, E. B. D. F. Julio, Marshall J. Smith, Jr. and William J. Hinchey were new to this reviewer; they are interesting little masters to add to the roster of American nineteenth-century painting.

But quite aside from the role of the exhibition as serious art history, it offered opportunity for every kind of fascinating and amusing bypath of history, to which Mr. Rathbone has done full justice. It is interesting to see the architects' drawings for some of the famous plantation houses on the river, as well as photographs of the houses themselves. I was glad to see a photograph of the gravestone of Captain Isaiah Sellers, one of the best pilots on the river, with the captain himself, standing firmly at the wheel, carved upon it in marble relief, and Captain Wolff's monument with a Mississippi steamboat carved upon it. I enjoyed very much the chromo-lithograph menu from the Steamboat M. S. *Mephram* with its view of the dining salon beneath a splendid gas chandelier, surrounded by a cartouche formed of fish, game, fruits, a well-stocked bar, vases of flowers, and at the top an American eagle perched upon what seems to be the crest of a notable black walnut sideboard in the style that swept the country after the Philadelphia centennial of 1876. It was interesting to see a gambling device of the "bingo" variety, but executed in turned maple, once used on the steamboat *Grand Republic*, and carvings from the pilot-wheel and the texas of many steamboats, and many other memorable and enjoyable items. The exhibition was, in short, what an historical representation of the Mississippi River should be in the perfect historical museum which will never exist. I am glad that it existed briefly in this exhibition and that it was preserved in this catalogue.

Those who saw the exhibition itself had an opportunity to see the panorama painted by J. J. Egan for Dr. Montroville W. Dickeson, which that somewhat flamboyant amateur archeologist took with him upon his American tour of 1852. However unfortunate Dr. Wolfgang Born's overestimate of its artistic worth in his recent book, the panorama itself as a form of theater, with appropriate monologue, lights and music, proved a valid and enjoyable thing, much more entertaining than one might suppose.

E. P. RICHARDSON
Detroit Institute of Arts

Paul Zucker, *Styles in Painting*, New York, Viking, 1950. xiii + 338 pp., 239 illus., 6 in color. \$6.50.

E. H. Gombrich, *The Story of Art*, New York, Oxford (Phaidon), 1950. vi + 462 pp., 370 illus., 21 in color. \$5.50.

Both these books present the old themes of art history in new way. The approach of Professor Zucker is one employed every day in the classroom, but it is one that has not yet been used as the basis for a written introduction to the subject for beginning students. I refer to the comparative method, whereby many works dealing with the same subject, but by different artists, are juxtaposed, in order to reveal on the one hand the continuity of certain traditions through the ages, and to throw on relief, on the other, the differences of style and interpretation that distinguish one period, region or artist from another.

The various series of subjects (which include such motives as the human nude, religious narrative, recreation, portraiture, landscape and genre) are arranged for the most part with the productions at the top of the page and the comments directly underneath. The selection is refreshingly different and includes a number of paintings rarely reproduced. The quality of reproduction, however, is not very high. Although the reader often gains a certain enlightenment from the very juxtapositions themselves, the comments tend to be loose and generalizing; the paintings are neither attacked very analytically nor probed with any depth of specific insight.

The history of styles at the end of the book, elegantly written as it is, is so condensed as to be of little value to the initiated. As a whole, what the book suggests to the advanced student considerably outweighs what it actually accomplishes for the layman.

Gombrich's book is closer to the traditional art-history textbook in that sculpture and architecture as well as painting are included, and their development from prehistoric times to the present is recounted chronologically. Nevertheless, his book is new in its presentation. It is new primarily in that Gombrich has given the teacher of art history a book that he can assign to beginning students without experiencing the plaguing fear that they may be bored, if not outrightly alienated by it.

The student cannot hope to understand what he cannot see. Too often a barrier is erected around the realm of art in the form of an excess of factual information without elucidating visual correlation. Gombrich has admirably limited himself to commenting only on works which he reproduces (and the quality of the reproductions, by textbook standards, is good—occasionally even excellent).

This limitation also eliminates the all-too-common practice of confronting the student with such a dense dosage of art history that he never digests anything really valuable, such as an historical perspective, a sense for man's total development; nor does he ever really experience that awakening of his visual faculty to a new life, which is after all the justification for even teaching the subject.

"How," one might ask, "can a book with such a limitation serve the needs of a course in history?" In the first place, the illustrations are numerous. One can open the book almost anywhere and come face to face with a picture. Secondly, there are efficient generalizations in the text to indicate historical trends. What is reassuring for the student is that these generalities are always rooted in specific discussions of specific works. An instructive balance between the general and the particular is firmly consistently maintained throughout—and where it is not, the scale is justly tipped in favor of the living work of art.

Some will quarrel with the selection of plates; with the interpretation of certain works; the occasionally flaccid critical vocabulary; the absence of enough references to parallel trends in other fields. A book of this kind cannot be a substitute for a liberal education. The deficiencies in the field of architecture may create a problem for some teachers, and the weak handling of the modern field may disappoint us all; but the former problem can be circumvented by using supplementary texts, and the latter defect, I believe, can be forgiven.

For it is the tenor of the book that deserves to be dwelt on and praised. The beginner is taken by the hand. Mild but

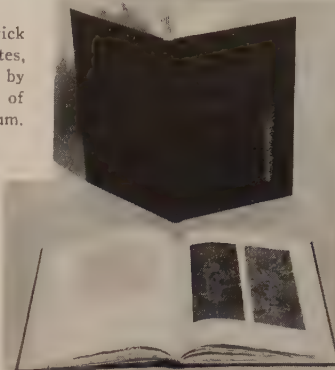
EARLY CHINESE PAINTINGS

from the A. W. Bahr Collection

BY OSVALD SIREN, London, The Chiswick Press Ltd., 1938. 116 pages, 25 plates, 11 x 16 inches. A selective catalogue by an outstanding authority in Chinese Art of a collection in the Metropolitan Museum.

IN FULL COLOR Twelve magnificent plates including *Mountain Gorge* and *Circling Cloud* and *The Blue Hills of Spring* (style of the Five Dynasties). The authoritative analysis which accompanies each of the twenty-five characteristic examples is particularly useful to students and amateurs who wish to penetrate further into the recondite field of early Chinese painting.

A limited edition of 750 copies.



PRICE \$20.00

SPECIAL OFFER OF IMPORTANT PUBLICATIONS

Discounts on Bulk Orders

COLLECTION OF 60 COLOR PLATES (majority on 11 x 14" sheets) of the most important paintings in the Metropolitan Museum. An invaluable aid to study and instruction.

REGULARLY \$14.15

NOW \$5.75

ABOUT THE ROUND TABLE Pictures and text present some of the great stories of King Arthur and his court, from their beginnings in medieval literature and art to their revival in the nineteenth century.

Margaret R. Scherer, 80 pp., 80 ills.

\$2.00

NEW PICTURE BOOKS Egyptian Statues .50 Egyptian Statuettes .50 Home Life of the Ancient Egyptians .50 Ancient Egyptian Animals .50 Persian Miniatures .35 Chinese Jewelry .35 Historical Arms and Armor .50 Medieval Tapestries .35 The Unicorn Tapestries .35 American Chippendale Furniture .50 American Glass .50 Pennsylvania German Arts and Crafts .50 Ancient Gems from the Evans and Beatty Collections .50 Contemporary Chinese Painting .50 20th-Century Glass .50 Painting in Flanders .50



59 Great Paintings from the Metropolitan Museum. 50 pp., 50 ills. \$7.50
Handbook of the Etruscan Collection. 86 pp., 173 ills. 2.00
100 American Painters of the 20th Century. 111 pp., 100 ills. 2.00
Greek Painting. 24 pp., 35 ills.50
Shapes and Names of Athenian Vases. 32 pp., 213 ills. 1.00
Costumes from the Forbidden City. 72 pp., 124 ills. 1.00
Chinese Patterned Silks. 40 pp., 48 ills. 1.00
English Domestic Needlework (XVI-XVIII centuries). 80 pp., 70 ills. 1.00
Safeguarding Works of Art. 80 pp., 12 ills. 1.75
Ultra-Violet Rays and Their Use in the Examination of Works of Art, 61 pp., 79 ills. 2.50



ROMAN PORTRAITS One hundred and ten portraits in the Museum's collection, comprising examples from the Republic to the Flavian Age.

Gisela M. A. Richter, 72 pp., 173 ills.

\$1.00

THE GREAT KING, KING OF ASSYRIA The famous 9th-century B. C. reliefs from the Palace of Ashurnasipal II at Calah illustrated in twenty-four magnificent plates photographed by Charles Sheeler, and accompanied by an introductory essay, *The Assyrian Phenomenon*, and a descriptive text by Edith Porada.

\$2.50

GREEK TEMPLES An unusually handsome volume describing twenty-five of the most important temples erected during eight centuries. Sixty pages of text describing the architecture of the individual temples, followed by one hundred and eighty-five superb illustrations in collotype, including general views of the temples, their sites, and details of the architecture and sculpture ornament. \$7.50

A VALUABLE REFERENCE COLLECTION

48 *Bulletins* of the Metropolitan Museum. Articles of lasting interest by members of the Museum staff and other authorities discuss more than five thousand years of art history. The texts are accompanied by thousands of fine black-and-white illustrations of objects in the Museum's collections and from other sources. A masterpiece is reproduced in full color on the cover of each volume. An exceptional opportunity to add to an art reference library.

REGULARLY \$14.40

NOW \$4.75

AVAILABLE ONLY AT

THE METROPOLITAN MUSEUM OF ART

NEW YORK 28

NEW YORK

effective efforts are made to dispel his misconceptions and prejudices; and gradually, with sure steps, he is conducted into the mysterious kingdom of art. The point is that he is not locked out.

While being made to feel more secure in this new domain, he is not at the same time fed with illusions that because he can repeat a few names, terms and generalizations he knows all that matters. He is inevitably left with the impression that he has only begun to grow in awareness; but he feels grateful for really growing even a little. The true humanism of teaching beginners consists in arousing interest in what is worth while. Gombrich's book will be a real aid in arousing that interest.

J. W. THOMPSON
Queens College

Charles Edward Gauss, *The Aesthetic Theories of French Artists: 1855 to the Present*, Baltimore, Johns Hopkins Press, 1949. ix + 111 pp. \$3.

The double aim of this book seems a fascinating one: to study the history of ideas concerning art from 1855 to the present in the writings of French artists, and to indicate roots or parallels for these ideas in the contemporary philosophies.

Though well written and scholarly, the book is disappointing on several accounts. Most important, the actual material does not fulfil the apparent promise of the theme. Artists' writings during the last hundred years, while occasionally of decided interest, do not make a significant, connected contribution to the history of ideas. To be sure, Mr. Gauss admits that the esthetics of the artists are inadequately expressed in their writings and states that his purpose is to examine the history of ideas "as it is manifested in art"; but his discussion almost entirely concerns the literature on art and offers no important insights about the works themselves.

The parallels between art and philosophy—Courbet and positivism, early cubism and Bertrand Russell, surrealism and Freud, for example—are sometimes instructive and suggestive, sometimes obvious or dubious. Surely it is wrong to contend, as Mr. Gauss does, that "the painter is faced with epistemological questions." No wonder his remarks upon Renoir, who wrote almost nothing on art, seem absurd. Renoir, we are told, repudiated the scientific ideal but did not face the appropriate philosophical questions; he disregarded "the problem of the relation of the work of art to the natural object"; and he painted instinctively, thus paralleling Bergson's emphasis upon intuition.

Much of the discussion seems trite to art historians and critics because the artistic trends summarized are common knowledge. The entire chapter on surrealism, for example, says nothing new. Possibly, however, the book may be of considerable interest to philosophers less familiar with art.

BERNARD C. HEYL
Wellesley College

Charles Seymour, Jr., *Masterpieces of Sculpture from the National Gallery of Art, Washington, National Gallery, 1949. 183 pp., 142 pp. of plates. \$9.75.*

Picture books have come to be a permanent part of our culture. However, when a major museum produces with great care one based upon its permanent collection and attempts to present the specific works within a coherent framework, it is a significant event and deserves applause. *Masterpieces of Sculpture from the National Gallery* consists of three major parts: first, an introductory text, with the subtitle "Aspects of the Western Tradition 1200-1900," giving a panoramic view of the chronological and geographic terrain embodied in the works; second, over one hundred and forty magnificent plates devoted to fifty-six individual pieces making up the heart of the book; third, a final section providing "Notes on the Individual Pieces Illustrated," which range from Suger's *Chalice* to Rodin's *Age of Bronze*. This last section is important and can be read with interest by both the student and the layman. Although the author states carefully that, "These notes on each of the pieces illustrated are not to be exhaustive; they do not constitute a catalog," they are sufficiently exhaustive without being exhausting. The information is pertinent and lively because of the clear presenta-

tion of the history of the work; consideration has also been given to the knotty problems of attribution in those cases where the label is highly controversial.

This is an admirable production and fulfils the basic requirements for a book of its type. The photographs are, by and large, superb, with as many details as one might reasonably expect. The text is sensitive and, although condensed, opens by penetrating suggestion larger problems and produces fresh insights for further reflection. It affords a verbal counterpoint to the visual richness and power of the masterpieces themselves, and fortunately the *Musée Imaginaire* of this handsome volume may easily become the *Musée Actuel* for visitors to the National Gallery of Art.

GIBSON DANES
The Ohio State University

Pierre Courthion, *Utrillo*; François Fosca, *Delacroix*; Wilhelm Uhde, *Rousseau*, Berne, Alfred Scherz, 1947-48, New York, A. Weyhe. Each approximately 30 pp. + 52 plates in halftone and color. Each \$2.50.

Botticelli; Cézanne; Goya; Rembrandt, New York, Crown (Hyperion), 1948. Each 48 pp., illus. in halftone and color. Each \$5.9.

The city dweller, reduced by a booming economy to living in smaller and smaller cubicles, is grateful for art books of proportionately small dimensions. The old-time collection of engravings, such as gladdened Goethe's days, is very much a thing of the past: the portfolios would have to be put on the closet floor, under the shoes, or else chained upright in the elevator. But even the later style of book of reproductions, anywhere from twelve to sixteen inches high, has become a white elephant. City bookshelves reject it, and if it is kept in the country, flat on its side within Aunt Gertrude's *armoire*, it is forgotten by being out of sight, while the glue of its binding attracts the voracious silverfish which are in the pay of the book manufacturers' union.

In these conditions all our thanks go to the publishers of such series as the Hyperion Miniatures and the Scherz *Kunstbuecher*. The first measure 6½ by 5¼"; the second, 7 x 5". Both sets give accounts, biographical and critical, of the artist to whom a single volume is devoted, but the Hyperion books are much more summary and correspondingly less critical. In this briefer form, the two by Henri Dumont (*Goya* and *Rembrandt*) are on the whole better than the pair by André Leclerc, who in his treatment of Botticelli and Cézanne pretends to greater depth.

Similarly, the eight color plates in each volume attempt more than they can achieve for a low price, and were better omitted. There is no doubt that the separate reproduction and the large and expensive book will hold their own in the esteem of the collector who wants to have at hand a painstaking facsimile and not a caricature of great works in color. These little books can only be reminders of, or introducers to the output of the masters, the text furnishing a résumé of dates and facts in a more whole-hearted prose than that of an encyclopedia.

In all these respects, the Scherz series has hit upon the best formula so far, the most satisfactory compromise. Some fifteen pages of life and commentary (available in either French or German) precede a dozen more of short historical and descriptive captions for the fifty or sixty plates that constitute the main interest of the volume. And the essays—whether by editorial direction or by the happy choice of the contributors—rise well above the level of the conventional introduction. Of the three selected for review here, it would be hard to say which is the best. Fosca's *Delacroix* is admirable for its judicious and condensed expression. Uhde's *Rousseau* speaks with the voice of a pioneer discoverer, who saw and felt the slow recognition of the art he discovered. Courthion's *Utrillo* relates a difficult story with tact while keeping the reader's eye on the meaning of it for art. In all three the choice of plates could scarcely be bettered for variety and photographic fitness. In a word, the Scherz series realizes the ideal of the man with narrow shelves and supplants all previous attempts to satisfy his needs.

JACQUES BARZUN
Columbia University



Study for The Bathers, from Renoir (Library of Great Painters Series).

Latest Books Received

Lazard, Jean, *INGRES ET L'INGRISME*, Paris, Albin Michel, 1950. 168 pp., 112 illus. \$7.
 Cook, Walter W. S. and José Gudiol Ricart, *PINTURA E IMAGINERIA ROMANICAS (Ars Hispaniae, Vol. VI)*, Madrid, Editorial Plus-Ultra, 1950. 404 pp., 444 illus. 300 pesetas.
 Daniel, Glyn E., *THE PREHISTORIC CHAMBER TOMBS OF ENGLAND AND WALES*, Cambridge, Cambridge University, 1950. 256 pp., 33 text figs., 15 plates. \$6.50.
 Duthuit, Georges, *THE FAUVIST PAINTERS (Documents of Modern Art Series)*, New York, Wittenborn, Schultz, 1950. 126 pp., 19 illus., 16 color plates. \$6.50.

Eisner, Pavel, *FRANZ KAFKA AND PRAGUE*, New York, Arts, 1950. 100 pp., 8 illus. \$3.
 Flexner, James Thomas, *A SHORT HISTORY OF AMERICAN PAINTING*, Boston, Houghton Mifflin, 1950. 118 pp., 48 illus., 4 color plates. \$2.
HISTORY OF MODERN PAINTING: FROM PICASSO TO SURREALISM, text by Maurice Raynal, Jacques Lassaigne, Werner Schmalenbach, Arnold Rudlinger, Hans Bollinger, translated by Douglas Cooper, New York, Skira, 1950. 210 pp., 212 color plates. \$15.
 Holub, Rand, *SCRIPTS*, New York, Watson-Guptill, 1950, 59 pp. \$2.75.
 Kaufmann, Edgar, Jr., *WHAT IS MODERN DESIGN? (Introductory Series to the Modern Arts, 3)*, New York, Museum of Modern Art, 1950. 31 pp., illus. \$1.
 Lipman, Jean and Alice Winchester, *PRIMITIVE PAINTERS IN AMERICA: 1750-1950*, New York, Dodd, Mead, 1950. 182 pp. 69 illus., 4 color plates. \$6.
 Lönberg-Holm, K. and Ladislav Sutnar, *CATALOG DESIGN PROGRESS: ADVANCING STANDARDS IN VISUAL COMMUNICATION*, New York, Sweet's Catalog Service (distributed by Golden Griffin Books), 1950. 106 pp., illus. in black and white and color. \$10.
 López-Réy, José, *FRANCISCO DE GOYA (Masters of Painting Series)*, New York, Harper, 1950. 19 pp., 39 illus., 8 in color. \$3.
 Maxwell, Donald, *SKETCHING IN PEN AND INK*, New York, Pitman, 1950. Second edition, 96 pp., 70 illus. \$3.
 Newcomb, Rexford, *ARCHITECTURE OF THE OLD NORTHWEST TERRITORY: A STUDY OF EARLY ARCHITECTURE IN OHIO, INDIANA, ILLINOIS, MICHIGAN, WISCONSIN AND PART OF MINNESOTA*, Chicago, University of Chicago, 1950. 176 pp., 49 figs., 96 plates. \$20.
RENOIR, text by Walter Pach (*Library of Great Painters Series*), New York, Harry N. Abrams, 1950. 126 pp., 19 gravures, 50 color plates. \$10.
A SOUVENIR OF THE EXHIBITION ENTITLED HEALY'S SITTERS, Richmond, Virginia Museum of Fine Arts, 1950. 94 pp., 100 illus.
 Veth, D. Giltay, *DUTCH BOOK PLATES*, New York, Arts, Inc. (Golden Griffin Books, 1950. 53 pp. of text, 82 plates. \$5.
 Wheeler, Monroe, *SOUTINE*, New York, Museum of Modern Art (distributed by Simon and Schuster), 1950. 116 pp., 75 illus., 10 in color. \$3.95.
 Wingert, Paul S., *SCULPTURE OF NEGRO AFRICA*, New York, Columbia University, 1950. 96 pp., 118 illus. \$4.50.

New Porter Sargent Books

32d edition

HANDBOOK OF PRIVATE SCHOOLS

1024 pages, red silk cloth, \$8.00

"Stimulating, pungent and indicative of your wide experience and understanding of private schools", *Arthur S. Huey*, Leelanau Schools. "I know of no book so useful to us as yours. We constantly refer to it", *John F. Gummere*, Wm. Penn Charter School.

EXTENDING HORIZONS

How the New Revelations May Pierce the Curtain of Ignorance
 196 pages, red silk cloth, \$2.00

"You are a wonderful man, and your writings are very thought inspiring", *Roger W. Babson*, Babson Institute. "Indispensable for thinkers. One of the most amazing bibliographies I have ever seen", *Francis Neilson*, New York. "I marvel at the indefatigable power to read and assimilate which a work as compact as this represents", *Jacques Barzun*, Columbia University.

Circulars and Table of Contents of these
 and other current volumes on request.

PORTER SARGENT

11 Beacon Street

Boston 8, Mass.



ORIENTAL ART GALLERY

598 Madison Avenue
 New York

CHINESE AND JAPANESE ART OBJECTS

Large collection of important
 Japanese prints, screens and
 netsuke.

COLLECTORS' AND MUSEUM ITEMS

A Couple Playing "Samisen,"
Japanese woodblock print by
Ishikawa-Toyonobu (1711-1785).
Extra large size, Beni-e.

WILLIAM SOMMER

MEMORIAL EXHIBITION

January 8-February 3

KRAUSHAAR GALLERIES

32 East 57th St.

New York City

January Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. Albany Institute of History and Art, Jan. 3-Feb. 4: Leerdam Glass. Jan. 16-29: James U. Gilliland, One-Man Show.

ALBION, MICH. Albion College, Jan. 5-26: Jackson-Calhoun County Artists. Selected Student Work.

AMHERST, MASS. Museum of Fine Arts, Amherst College, Jan. 1-21: Amer. Art of the 20th Cent. Michelangelo in Reproduction. Impressionist Ptg.

ANN ARBOR, MICH. Museum of Art, University of Michigan, Jan. 8-29: Société Anonyme Coll. Mich. W'col Soc.

ASHEVILLE, N. C. Asheville Art Museum, to Jan. 15: Year Round Exh. Jan. 15-30: N. C. Ptg.

ATHENS, GA. University of Georgia, Georgia Museum of Fine Arts, to Jan. 13: Local Art Treasures. Jan. 14-Feb. 1: A.A.U.W. Exh., Pacasso, Matisse, Klee and Rouault. Jan. 15-Feb. 1: Univ. of Ga. Sesquicentennial Celebration Exh.

ATLANTA, GA. Atlanta Art Association and High Museum, to Jan. 7: Art Schools, U.S.A., 1949 (AFA). Three Mod. Styles. Jan. 14-Feb. 11: 19th Cent. Ptg. Jan. 22-26: Lecture Series—ABC of Collecting.

BALTIMORE, MD. Baltimore Museum of Art and Young Peoples Art Center, to Jan. 9: Textiles by Anni Albers. To Jan. 14: 3 One-Man Shows. Xmas Prints. To Jan. 15: Art Schools, U.S.A., 1950 (AFA). To Jan. 28: Graphic Works of Georges Rouault. Jan. 16-Feb. 11: Baltimore W'col Club. Walters Art Gallery, to Jan. 7: Majolica. Jan. 13-Feb. 25: Swords and Daggers.

BATON ROUGE, LA. Louisiana Art Commission, Jan. 5-23: Block Prints by Wuanita Smith. Ptg. from Terrebonne Art League, Rural Art Organizations Series.

BATTLEFIELDS PARK, QUEBEC Musée de la Province de Quebec, Jan. 12-Feb. 3: 8 Contemp. French Painters.

BENNINGTON, VT. Bennington Historical Museum and Art Gallery, Jan. 1-31: Vermont Contemp. Painters.

BETHLEHEM, PA. Lehigh University Art Gallery, to Jan. 7: Ptg. and Drwg. by Violet Oakley. Jan. 9-19: Photog. Soc. Exh. Jan. 20-Feb. 9: Reproductions of Famous Ptg.

BEVERLY HILLS, CALIF. Frank Perls Gallery, Jan. 4-Feb. 2: Marino Marini.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Jan. 5-21: 6 Northwest Artists: Graves, Tomkins, Callahan, Fitzgerald, Tobey, Anderson. Jan. 21-Feb. 15: Master Prints from the Rosenwald Coll. (AFA). Jan. 25-Feb. 11: 3 Mod. Styles (MOMA).

BLOOMINGTON, IND. Art Center, Indiana University, Jan. 9-30: Print Show.

Bloomington-Normal Art Association, Jan. 1-21: Masters of the Barbizon School (AFA).

BOSTON, MASS. Copley Society of Boston, Jan. 1-27: Members Exh. of Oil Ptg.

Institute of Contemporary Art, Jan. 3-30: Lovis Corinth.

Museum of Fine Arts, Jan. 9-28: Boston Soc. of Independent Artists, 18th Ann. Exh.

BOULDER, COLO. University of Colorado Jan. 21-Feb. 15: Brooklyn Mus. Print Ann. (AFA).

BOWLING GREEN, OHIO Fine Arts Gallery, Bowling Green State University, Jan. 21-Feb. 15: 29th Ann. Exh. of Advertising and Editorial Art (AFA).

BROOKLYN, N. Y. Brooklyn Museum, to Jan. 7: Amer. Woodcuts, 1670-1950. To Jan. 31: Italy at Work. Her Renaissance in Design Today.

BUFFALO, N. Y. Albright Art Gallery, Jan. 3-28: Patteran Soc. Jan. 6-29: 15th Nat'l Ceramic Exh.

CALGARY, ALBERTA Calgary Allied Arts Council, Jan. 5-25: Czechoslovakian Children's Art. Pegi Nicol McLeod Mem. Show. Frank Palmer, One-Man Show. Jan. 26-Feb. 15: Canadian Graphic Arts Soc. Alberta Soc. of Artists, 1951 Show. H. B. Hill, One-Man Exh.

CAMBRIDGE, MASS. Busch-Reisinger Museum, Harvard University, to Jan. 12: E. L. Kirchner Retrospective, Jan. 22-Mar. 4: Artists of the Harvard Graduate Center.



Cincinnati Art Museum, Cincinnati, Ohio

Massachusetts Institute of Technology, to Jan. 14: The Work of Calder. Jan. 22-Feb. 15: Rugs from the Ballard Coll. (AFA).

CARMEL, CALIF. Carmel Art Association Gallery, Jan. 1-31: General Exh. of Oils and W'cols by Member Artists.

CHAPEL HILL, N. C. Person Hall Art Gallery, University of North Carolina, to Jan. 12: Mexican Coll. (IBM). Jan. 21-Feb. 25: Ptg Toward Architecture. Ptg. from the Miller Coll.

CHARLESTON, W. VA. Kanawha County Public Library, Jan. 24-Feb. 15: Fifty Books of the Year, 1950 (AIGA).

CHARLOTTESVILLE, VA. University of Virginia, Museum of Fine Arts, to Jan. 7: 1950 Amer. Institute of Architects Nat'l Honor Awards (AFA).

CHICAGO, ILL. Art Institute of Chicago, to Jan. 18: Masterpieces of Art from Vienna. Continuing: Stoneware and Earthenware of the Renaissance. Mrs. James Ward Thorne's Amer. Rooms in Miniature.

Chicago Galleries Association, Jan. 1-31: 7 Calif. Artists, W'cols by Don Heard.

Chicago Public Library, Jan. 1-31: Illustrations by Elmer Jacobs. Liturgical Art by Trevor Wyatt Moore.

Mandel Brothers, Jan. 1-31: W'cols by Ruth Van Sickle Ford. Oils and W'cols by Fannie Fremmel, Lucile Leighton, June Cannon Brown, Jane Steiner. Ceramics by Ann Roman.

Palette and Chisel Academy of Fine Arts, to Jan. 31: 56th Ann. Exh. of W'cols.

Palmer House Galleries, Jan. 4-25: Original Prints by Gris, Klee, Calder, Rouault, Picasso. Jewelry by Herman Garfield. Ceramics by Sargen and Zwick.

CINCINNATI, OHIO Art Directors Club of Cincinnati, to Jan. 7: 29th Ann. Exh. of Advertising and Editorial Art (AFA).

Cincinnati Art Museum, to Jan. 24: Landscape in Prints. 18th Cent. French Prints.

Taft Museum, to Jan. 14: Ptg. by Grandma Moses. Jan. 7-21: Tulip in Art.

CLEARWATER, FLA. Art Group Gallery, Jan. 1-12: Development of Impressionism (MMA). Jan. 14-26: Stanford Stevens, Mexican and New England W'cols.

Clearwater Art Museum, to Jan. 14: Ptg. by Doris Lee and Arnold Blanch.

Florida Gulf Coast Art Center, to Jan. 14: Sculpt. by Raoul Hague. Arts of Music, Theater, Dance.

Georgine Shillard Gallery, to Jan. 31: Recent Accessions in Amer. Ptg., Prints and Sculpt.

CLEVELAND, OHIO Cleveland Museum of Art, to Jan. 12: Contemp. Italian Drwgs (AFA). To Jan. 14: New Irish Painters. Domestic Architecture of the San Francisco Bay Region (AFA). Jan. 9-Feb. 4: Work of Toulouse Lautrec. Jan. 31-Mar. 18: Modigliani and Soutine.

COLORADO SPRINGS, COLO. Colorado Springs Fine Arts Center, Jan. 1-30: Historical Colorado Springs Fine Arts Center School Faculty Show. Jan. 1-Feb. 28: Petroglyphs of New Mexico. Jan. 5-22: Fine Arts Center Permanent Coll.

COLUMBIA, S. C. Columbia Museum of Art, Jan. 4-7: Charles Mason Crowson. Jan. 8-30: Oils by John Rast. Jan. 14-Feb. 14: Lifar Coll. of Ballet Designs and Costumes (AFA).

COLUMBUS, OHIO Columbus Gallery of Fine Arts, Jan. 5-28: Small Pictures and Sculpt.

CORAL GABLES, FLA. University of Miami Art Gallery, Jan. 6-20: Ptg. from Great Britain. Jan. 23-Indef.: Contemp. Amer. and French Color Prints.

CORTLAND, N. Y. Cortland Free Library, Jan. 2-3: Cortland Camera Club.

CORVALLIS, ORE. Oregon State College, Jan. Feb. 15: High Speed Photog. by Harold E. Edgerton (AFA). New Picasso Lithographs (AFA).

CULVER, IND. Culver Military Academy, to Jan. 15: Etchings by Goya.

DALLAS, TEX. Dallas Museum of Fine Arts, to Jan. 7: Pre-Columbian Art. To Jan. 14: Tex. Ptg. Jan. 7-28: Contemp. Design by Alvin Lustig. Jan. 14-Feb. 4: Sculpt. by Alexander Archipenko. Jan. 21-Feb. 18: 4th Southwestern Exh. of Prints and Drwgs.

DAVENPORT, IOWA Davenport Municipal Art Gallery, to Jan. 28: Silver Jubilee Exh. of 100 Contemp. Amer. Masters.

DAYTON, OHIO Jane Reece Art Galleries, Jan. 1-Feb. 1: Exh. of Photog. Studies.

DECATUR, ILL. Art Center, Jan. 8-30: Fred Becker Group.

DENVER, COLO. Denver Art Museum, to Feb. 11: Art of the Middle Ages. To Feb. 28: The Native Dance. Jan. 7-28: 2nd Denver Metropolitan Ann.

DES MOINES, IOWA Des Moines Art Center, to Jan. 7: Walter Stevens, Local One-Man Show. Jan. 2-28: Syracuse W'cols. Jan. 2-Feb. 25: Contemp. Amer. Ptg. and Sculpt. Jan. 9-28: James Morrison, Local One-Man Show. Jan. 16-28: International Print Salon. Jan. 23-Feb. 11: Textiles by Mariska Karasz.

DETROIT, MICH. Detroit Institute of Arts, to Jan. 7: Hallmark Awards. Jan. 12-Feb. 18: Amer. Artists in Italy. Jan. 14-Feb. 4: Ann. Photog. Salon.

DURHAM, N. C. Duke University, Dept. of Aesthetics, Art and Music, Jan. 3-31: Primer of Glass (Philadelphia Mus. of Art).

DURHAM, N. H. University of New Hampshire, Jan. 1-31: 4th Circulating Exh. of the N. H. Art Assn.

EAST LANSING, MICH. Michigan State College, Jan. 7-28: 22 Painters of the Western Hemisphere (IBM). Jan. 10-30: Advertising and Editorial Art in the U. S. (MOMA).

EDMONTON, ALBERTA Edmonton Museum of Art, to Jan. 12: Brooks Institute of Photog. Jan. 7-31: Maritime Painters. Jan. 10-31: British Children's Drwgs. Jan. 12-31: Arthur Lismer R. C. A. Retrospective Exh.

ELGIN, ILL. Elgin Academy Art Gallery, to Jan. 20: Mod. Ptg. from the Gallery Coll. Timeless Aspects of Mod. Art (MOMA).

ELMIRA, N. Y. Arnot Art Gallery, Jan. 1-31: Drwgs by Ivan Mestrovic.

EVANSTON, ILL. Northwestern University, Art Dept., Jan. 3-24: Leading Photographers: Abbott Callahan.

FLINT, MICH. Flint Institute of Arts, Jan. 8-27: Work of Institute Classes. Mich. Works in Progress (Detroit Inst. of Art).

FORT SMITH, ARK. KEPW Gallery of Fine Arts, Jan. 7-20: Oils by Robert L. Speer. Jan. 21-Feb. 3: Oils by Frank Govan.

FORT WORTH, TEX. Texas Christian University, to Jan. 6: Rugs from the Ballard Coll. (AFA).

GRAND RAPIDS, MICH. Grand Rapids Art Gallery, Jan. 8-29: Contemp. Amer. W'cols (John S. Newberry Jr. Coll.). Jan. 21-Feb. 15: Vincent Van Gogh, Artist (AFA).

GREEN BAY, WIS. Neville Public Museum, Jan. 7-31: Contemp. Exh.: Donald Haugen and Jeffery Quin.

GREENSBORO, N. C. Woman's College of the University of North Carolina, Jan. 15-31: John and Jinnie Rembert.

LOUIS CARRÉ

RAOUL DUFY'S AMERICAN WORK

jan. 18-feb. 10

benefit exhibition for the Arthritis and Rheumatism Foundation.

admission 60c

712 Fifth Avenue (56th St.)

New York

SCULPTORS

use

PLASTILINE SCULPTINE GIUDICE

Prepared Solely By
"DITTA GOFFREDO GIUDICE" GENOA, ITALY

Exclusive representative

G. G. SCHROEDER, JR.
1708 Lincoln Liberty Bldg.
Philadelphia 7, Pa.

EARL STENDAHL

Ancient American Art
Modern French Paintings

7055 HILLSIDE AVE.

LOS ANGELES 28

Paintings

Gouaches

Pastels

ARY STILLMAN

Jan. 15-Feb. 3

BERTHA SCHAEFER GALLERY

32 East 57th Street

New York

0LE, N. C. Community Art Center, to Jan. 10: Oils and Pastels by Hobson Pittman, One-Man Show.

INNELL, IOWA Grinnell College, Art Department, Jan. 5-20: Industrial Design from Amer. Inst. of Decorators' Competition. Jan. 20-Feb. 15: Ptg. by Florence Furst.

GERSTOWN, MD. Washington County Museum of Fine Arts, to Jan. 7: Xmas Story in Art (Walters Art Gal.). Jan. 1-31: Plastic Club Rotary, Philadelphia. Jan. 14-Feb. 15: 20th Ann. Photog. Salon.

LIFAX, NOVA SCOTIA Nova Scotia Museum of Fine Arts, Nova Scotia College of Art, Jan. 15-27: Royal Canadian Academy.

MILTON, ONTARIO Art Gallery of Hamilton, Jan. 1-31: Portrait Show.

RTFORD, CONN. Wadsworth Atheneum, to Jan. 14: Life in 17th Cent. Holland: Views and Vistas, Pastimes, Pantomimes and Peep Shows, Old Master Drwgs from the Mus. Coll. Jan. 20-Feb. 11: Conn. Academy of Fine Arts.

MPSTEAD, N. Y. Hofstra College, Fine Arts Dept., Jan. 8-19: Nassau Art League.

NOLULU, HAWAII Honolulu Academy of Arts, Jan. 2-23: A New Direction in Intaglio: Prints by Mauricio Lasansky and His Students (Walker Art Center). Jan. 4-28: Artists of Hawaii—Pig, Drwg, Sculp. Jan. 4-Feb. 11: Ancient Mediterranean Cultures.

USTON, TEX. Museum of Fine Arts of Houston, to Jan. 7: 12th Tex. Ann. Exhib. of Ptg and Sculp. Jan. 14-Feb. 4: Masters of Ptg.

DIANAPOLIS, IND. Art Association of Indianapolis, John Herron Art Institute, to Feb. 12: Embroideries. Jan. 2-Feb. 4: Amer. Ptg Today.

HACA, N. Y. Cornell University, to Jan. 15: 1949 Amer. Institute of Architects Nat'l Honor Awards (AFA).

CLAMAZOO, MICH. Western Michigan College, to Dec. 10: 25 Ptg. from the Whitney Mus. of Amer. Art (AFA).

KANSAS CITY, MO. Kansas City Art Institute, Jan. 4-31: 4 Kansas City Artists: Gertrude Freyman, Arline McNutt, Arthur Kraft, Robert Tindell, William Rockhill Nelson Gallery of Art, Jan. 7-28: Ptg. and Prints from the Upper Midwest (AFA). Leon Garland Ptg.

ENNEBUNK, ME. Brick Store Museum, Jan. 2-31: Theatre from Ritual to Broadway (LIFE Mag.).

W GARDENS, N. Y. Kew Gardens Art Center Gallery, to Jan. 31: Ptg. by Wood Gaylor.

AGUNA BEACH, CALIF. Laguna Beach Art Association, to Feb. 25: Members Exhib.

WRENCE, KANS. Museum of Art, University of Kansas, Jan. 1-31: Leerdam Glass. Jan. 3-24: Matisse's "Jazz."

NDON, ONTARIO London Public Library and Art Museum, Jan. 3-31: Canadian Soc. of Painters in W'col. Mount Allison Univ. Exhib. 3 New Canadian Painters. Masks of the Canadian Indians.

OS ANGELES, CALIF. Forsythe Gallery, Jan. 4-25: Ptg. and Drwgs by Flavio Cabral. Jan. 28-Feb. 22: Ptg. and Drwgs by Catharine Heerman.

mes Vigevano Galleries, to Jan. 31: Ake Tugel, Young Swedish Painter.

UISVILLE, KY. Junior Art Gallery, to Jan. 7: Frankly Romantic (AFA).

B. Speed Art Museum, to Jan. 19: 20th Cent. Mastermovements: Futurism (MOMA). Jan. 2-11: British Art (English-Speaking Union). Jan. 21-Feb. 15: The Businessman Looks at Art (AFA).

ACOMB, ILL. Art Gallery, Western Illinois State College, Jan. 1-31: A Panoramic Review of Textiles.

ADISON, WIS. Wisconsin Union Art Gallery, University of Wisconsin, Jan. 7-21: Fla. Artists Group Show. Jan. 23-Feb. 18: IBM Mexican Coll. LIFE Photog. Exhib.

3ANCHESTER, N. H. Currier Gallery of Art, to Jan. 7: Ptg. from the Caves of the Thousand Buddhas (AFA). To Jan. 10: Japanese Prints and Pottery (AFA). Jan. 9-29: W'cols by Cleveland Artists. Jan. 21-Feb. 15: What Americans Are Collecting (AFA). Forms in Handwrought Silver (AFA). Italian Drwgs (AFA).

MASSILLON, OHIO Massillon Museum, Jan. 1-31: Haitian Ptg. (Georgine Shillard-Smith Coll.). Craftwork from the John Campbell Folk School, Brasstown, N. C.

MEMPHIS, TENN. Brooks Memorial Art Gallery, to Jan. 7: The Prophets (AFA). Jan. 21-Feb. 15: Frankly Romantic (AFA).

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Downer College, to Jan. 8: Prize Posters from E.C.A. Jan. 8-Feb. 8: Rare Books and Other Treasures from Permanent Coll. of Milwaukee-Downer College. Book Plates.

Milwaukee Art Institute, Jan. 1-31: 25 Ptg. from the Whitney Mus. of Amer. Art (AFA).

MINNEAPOLIS, MINN. Walker Art Center, to Jan. 21: Useful Gifts, 1950. Xmas Sale.

University Gallery, University of Minnesota, to Jan. 7: Ptg. by Cameron Booth. To Jan. 21: Amer. Print Competition. Photo Show: Rosenblum. Jan. 3-Feb. 2: Photos by Telberg von Telheim. Jan. 10-24: Lisette Model: Leading Photographer.

MONTREAL, QUEBEC Montreal Museum of Fine Arts, Jan. 3-31: Canadian Group of Painters. Jan. 1-Indef.: Chinese Textiles and Furniture (A. W. Bahr Coll.).

NEWARK, DEL. University of Delaware, to Jan. 10: Medieval Indian Sculp. (AFA).

NEWARK, N. J. Newark Art Club, Jan. 8-29: Jane Doscher, One-Man Show.

Newark Museum, to Jan. 15: Life and Culture of Tibet. Ptg. Acquired Since 1944. Jan. 30-Indef.: Amer. Ptg. and Sculp. Owned by Mus. Members.

Rabin and Krueger Gallery, Jan. 1-31: Group Exhib. of Drwgs and W'cols, N. J. Artists.

NEW BRUNSWICK, N. J. Rutgers University, Jan. 1-31: Sculp. Lesson (LIFE Mag.).

NEW HAVEN, CONN. Yale University Art Gallery, to Jan. 8: Printed Cottons, Past and Present. To Jan. 9: Visual Education for Architects (AFA).

NEW ORLEANS, LA. Isaac Delgado Museum of Art, to Jan. 11: Contemp. Color Lithography (AFA). New Ptg. by Marion Souchon. Jan. 1-31: Mobiles by Fred Dreher. Jan. 7-Feb. 7: W'cols by Chen Chi. Jan. 14-Feb. 7: New Ptg. by John McCrady. Jan. 14-31: Victor Huber's N. O. Historical Mail Coll. New Orleans' Philatelic Soc. Exhib. Postage Stamp Design (MOMA).

Tulane University, Newcomb Art School, Jan. 2-23: Sculp. by 19th and 20th Cent. Painters. Jan. 25-Feb. 24: Drwgs of the Italian Renaissance.

NEW YORK, N. Y. A. C. A., 63 E. 57, to Jan. 13: Ptg. by Alice Neel. Jan. 8-27: Ptg. by Lev-Landau. Alonzo, 58 W. 57, Jan. 2-30: L. M. Kremp. Feb. 5-26: Former and Present Students of Marie Ada Kremp.

American British Art, 122 E. 55, to Jan. 13: A Cent. of the Amer. Railroads in Ptg. and Prints. Jan. 16-Feb. 2: Ptg. Sculp. and Graphic Arts by the 1950 Winner of the Tiffany Foundation Scholarship.

American Craftsmen's Educational Council, 32 E. 52, Jan. 3-26: Hooked Rug Workshop.

Artists', 851 Lexington, Jan. 2-25: Ptg. by Sakari Suzuki. Jan. 27-Feb. 15: Ptg. Drwgs and Sculp. by Hans Boehler.

Asia Institute, 13 E. 67, Jan. 1-13: Ptg. of Nepal by Charles Baskerville. Jan. 14-28: Japanese Flower Arrangements, Tea Ceremony Utensils, Kakemono (Scroll Ptg.), Objects for Perfume Ceremony.

Associated American Artists, 711 Fifth, to Jan. 6: Ptg. by Gene Grant. Jan. 2-20: Oils and W'cols by Luigi Lucioni. Jan. 8-13: History of the Book

Jacket, 22 Feb. 10: Ptg. by Jean Charlot.

Babcock, 38 E. 57, Jan. 2-20: Recent Ptg. by Martin Friedman. Jan. 22-Feb. 10: W'cols by John W. McCoy.

Buchholz, 32 E. 57, to Jan. 13: "Heritage of Rodin," Contemp. Sculp. Exhib. Including Ten to Fifteen Pieces by Rodin from the Musée Rodin, Paris, France. Jan. 16-Feb. 10: Gerhard Marcks.

Corré, 712 Fifth, to Jan. 13: Mod. Ptg. to Live With. Jan. 18-Feb. 10: Raoul Dufy's American Work.

Carstairs, 11 E. 57, to Jan. 10: "The Madonna of Port Ligat" by Salvador Dali. Jan. 15-30: Mod. French Ptg.

Chapellier, 48 E. 57, Continuing: Americana and Old Masters.

Cooper Union Museum, to Jan. 13: Leather in the Decorative Arts.

Durlacher, 11 E. 57, Jan. 2-27: Recent Drwgs of Pavel Tchelitchev.

Egan, 63 E. 57, to Jan. 31: Photos by Aaron Siskind.

Eggleson, 161 W. 57, Jan. 8-20: Oils by Shelley Post. Jan. 29-Feb. 10: Ptg. by Rosabelle Morse.

Emily Lowe Award, 161 W. 57, Jan. 1-27: Emily Lowe Award Group Exhib.

Feigl, 601 Madison, Jan. 9-24: Adams Garrett, 1st One-Man Show.

Ferargil, 63 E. 57, to Jan. 13: Luscon Crowell. Jan. 15-27: M. Collette.

Fried, 40 E. 68, Jan. 1-Indef.: Recent Works by Fritz Glarner.

Friedman, 20 E. 49, Jan. 1-31: Sascha Maurer, Posters and Advertising Design.

Ganso, 125 E. 57, Jan. 8-31: Ptg. by William Pachner.

Grand Central, 15 Vanderbilt, Jan. 16-27: Oils by Anthony Thieme. Jan. 23-Feb. 3: Portraits by Keith Martin. Jan. 30-Feb. 10: W'cols by Wm. R. Leigh.

Grand Central Moderns, 130 E. 56, Jan. 8-20: Brooklyn Mus. School of Young Painters.

Grolier Club, 47 E. 60, to Feb. 4: Chinese Printing and Writing.

Hacker, 24 W. 58, Jan. 3-27: Sculp. by Sidney Geist. Jan. 30-Feb. 17: Studio 74—Color Woodcuts.

Hewitt, 18 E. 69, Jan. 9-27: Edward Laning.

Janis, 15 E. 57, to Jan. 20: Climax in 20th Cent. Art. 1913. Jan. 22-Indef.: Piet Mondrian.

Kennedy, 785 Fifth, Jan. 5-28: Recent W'cols by Dwight Shepler.

Kootz, 600 Madison, Jan. 2-22: New Ptg. by Adolph Gottlieb.

Kraushaar, 32 E. 57, Jan. 8-Feb. 3: William Sommer.

Lawrel, 108 E. 57, Jan. 2-13: Ptg. by Claude Bentley. Gouaches by Madeline Turtelot. Jan. 15-Feb. 3: Ptg. by Gabor Peterdi.

Levitt, 559 Madison, Jan. 2-22: W'cols by Ella Van Dyke. Jan. 24-Feb. 15: Recent Sculp. by Charles Umlauf.

Matisse, 41 E. 57, Jan. 2-27: Dubuffet.

Metropolitan Museum of Art, Fifth and 82nd, to Feb. 25: Amer. Ptg Today—1950. Continuing: Chessmen. Goya: Prints and Drwgs.

Milch, 55 E. 57, Jan. 8-27: Ptg. by Edith Nagler. Jan. 29-Feb. 17: Ptg. by Louis Ritman.

Morgan Library, 29 E. 36, to Feb. 17: Gilbert & Sullivan.

Museum of the City of New York, Fifth and 103rd, to Feb. 20: Charles Dana Gibson's N. Y. To May 31: Some Wonderful Moments in the N. Y. Theatre, 1900-1950. Jan. 25-Mar. 31: At Home in N. Y.—Ptg. of N. Y. Rooms by David Payne.

Museum of Modern Art, 11 W. 53, to Jan. 7: Chaim Soutine Exhib. To Jan. 14: New Talent. To Jan. 28: Good Design. Jan. 23-Mar. 25: Abstract Art in America.

Museum of Non-Objective Painting, 1071 Fifth, to Jan. 31: Group Loan Show.

National Academy of Design, 1083 Fifth, Jan. 18-

atherine viviano
RENATO BIROLI
 N HIS FIRST AMERICAN EXHIBITION
 THROUGH JANUARY 42 E. 57th ST. NEW YORK

NEW-AGE COLOR-SLIDES *
 2" x 2" Kodachromes of Contemporary American Art
 Outstanding Quality at Reasonable Rates
ROYALTY TO ARTISTS: BONUSES TO SUBSCRIBERS
 CATALOG 10¢ TELEPHONE FOR APPOINTMENT
 *138 W. 15, N.Y.C. 11 WATKINS 4-8031

WORKS OF ART
 EGYPTIAN • GREEK • ROMAN • ORIENTAL • MEDIAEVAL
 RENAISSANCE • PAINTINGS • DRAWINGS • PRINTS
JACOB HIRSCH
 ANTIQUITIES AND NUMISMATICS, INC.
 30 WEST 54TH STREET NEW YORK 19

JANUARY, 1951

DUBUFFET

through January

Pierre Matisse

41 EAST 57TH ST.

NEW YORK 22

Abstractions with Thread

MARISKA KARASZ

Dec. 26-Jan. 13

BERTHA SCHAEFER GALLERY

32 East 57th Street

New York

Feb. 4: Audubon Artists' 9th Ann. Exhib.
National Audubon Society, 1000 Fifth, Jan. 2-18:
 Audubon Soc. Panorama, Jan. 22-Feb. 28: John
 James Audubon Centennial Exhib.
National Serigraph Society, 38 W. 57, Jan. 9-Feb.
 5: New Serigraphs for Children and Serigraphs by
 Children.
New, 63 W. 44, Jan. 9-27: Ptg. by Marca-Relli.
New-Age, 138 W. 15, Continuing: Art to Live With.
Newhouse, 15 E. 57, Jan. 15-Feb. 15: "The Dutch
 Scene," Coll. of 17th Cent. Dutch Masters.
New School for Social Research, Jan. 4-25: Prints
 by Hans Jelicsek.
New York Circulating Library of Paintings, 640 Mad-
 ison, Jan. 1-Indef.: Contemp. Amer. and European
 Painters.
New York Historical Society, 170 Central Park W.,
 to Jan. 14: Early Amer. Ptg., Miniatures and
 Silver (Belknap Coll.). To Mar. 31: Erie Canal,
 Mother of Cities. To Apr. 30: Early Amer. Toys.
 Jan. 10-Apr. 8: McKim, Mead & White, Architects
 to N. Y. and the Nation.
New York Public Library, 476 Fifth, to Jan. 13:
 Children's Books Suggested as Holiday Gifts. 'Twas
 the Night Before Xmas. To Jan. 31: Arthur Hop-
 kins and Brock Pemberton—Two Great Producers.
 Amer. Cities 100 Years Ago. To Feb. 15: Litho-
 graphs of George Biddle. To Feb. 21: Illustrated
 Books at the Time of Columbus. To Mar. 5: The
 Negro and Music. To Mar. 31: Berg Coll. Jan. 13-
 Feb. 28: Famous Printers, 1450-1950. Jan. 22-
 Feb. 28: Old Valentines.
Parsons, 15 E. 57, to Jan. 6: Ptg. by Hedda Sterne
 and Forrest Bess. Jan. 8-27: Ptg. by Theodoros
 Stamos. Jan. 15-Feb. 3: Ptg. by Richard Pousette-
 Dart.
Passedoit, 121 E. 57, Jan. 2-20: Drwgs in Color by
 John Von Wicht. Jan. 22-Feb. 10: Drwgs and
 W'cols by Nuala.
Pen and Brush, 16 E. 10, Jan. 26-Feb. 8: Mem.
 Exhib. of Etchgs by Mathilde de Cordoba.
Peridot, 6 E. 12, to Jan. 20: New Oils by Gallery
 Group.
Perls, 32 E. 58, Jan. 2-27: Recent Ptg. by Mario
 Carreño. Jan. 29-Feb. 24: Mod. French Primitives
 by Vivin, Bombois, Bauchant, Eve.
Rabinovitch Photography Workshop, 40 W. 56, to
 Jan. 6: Photos and Gravure Reproductions by
 Rabinovitch. Jan. 10-31: Group Show.
Rehn, 683 Fifth, Jan. 2-20: Raffa.
Riverside Museum, 310 Riverside Dr., to Jan. 7:
 Ptg. of Tibet and Surrounding Countries by N.
 Roerich.
Roko, 51 Greenwich, Jan. 7-Feb. 2: Ptg. of Mexico
 by Sylvia Laks.
St. Etienne, 46 W. 57, Jan. 15-Feb. 28: Roswitha
 Bitterlich.
Salpeter, 36 W. 56, Jan. 2-20: New Oils by Emeline
 North. Jan. 22-Feb. 3: W'cols by Samuel Weinik.
Scalamandre Museum of Textiles, 20 W. 55, to Jan.
 31: Chinese Silks of the Manchu Dynasty and
 Their Influence on the Occidentals.
Schaefer, Bertha, 32 E. 57, to Jan. 13: Abstractions
 with Thread by Mariska Karasz. Jan. 15-Feb. 3:
 Gouaches and Pastels by Ary Stillman.
Sculpture Center, 167 E. 69, Jan. 1-31: Group
 Exhib. of Sculpt.
Segy, 708 Lexington, Jan. 15-Feb. 15: African Sculp-
 tures from Amer. Private Coll.
Seligmann, 5 E. 57, Jan. 8-27: European Drwgs.
Silberman, 32 E. 57, to Jan. 31: 17th Cent. Flemish
 and Dutch Ptg.
Society of Illustrators, 128 E. 63, Jan. 7-Feb. 10:
 R. John Holmgren.
Traphagen School of Fashion, 1680 Broadway, Jan.
 10-31: Indian Costumes of the Old West Shown
 with Reproductions of W. R. Leigh Western Ptg.
Van Diemen, 21 E. 57, Jan. 20-Feb. 3: Old Masters
 of Five Centuries in Commemoration of the Dia-
 mond Jubilee of the Philadelphia Mus.
Van Loen, 49 E. 9, Jan. 2-20: Primitive Ptg. on
 Wood by Liloda, 1st One-Man Show.
Village Art Center, 44 W. 11, Jan. 1-12: Prizewin-
 ners in 1st "Open" Drwg Show. Jan. 15-Feb. 2:
 8th "Open" Oil Show.
Viviano, 42 E. 57, to Jan. 31: Ptg. by Renato Birolli.
 Jan. 9-Feb. 3: Ptg. by Emilio Vedova.
Weyhe, 794 Lexington, to Jan. 23: Ptg. by Kit
 Barker. Jan. 29-Feb. 28: Ptg. by Edward John
 Stevens.
Whitney Museum of Art, 10 W. 8, Jan. 5-Feb. 18:
 Arshile Gorky Mem. Exhib.
Willard, 32 E. 57, Jan. 2-27: Charles Seliger. Jan.
 30-Feb. 24: William Seitz.
Wittenborn, 38 E. 57, Jan. 2-26: Mod. Mexican Print-
 makers.
NORFOLK, VA. *Norfolk Museum of Arts and
 Sciences*, Jan. 7-28: Design Down Under. Early

Amer. Silver, Jan. 14-Feb. 11: Ptg. Done in Paris
 and Elsewhere by Elizabeth MacCord.
NORTHFIELD, MINN. *Boliou Memorial Hall, Carleton
 College* Jan. 9-31: Ptg. by Dean Warnholtz.
NORWICH, CONN. *Slater Memorial Museum*, Jan.
 14-Feb. 4: Kitchen Ware Through the Years, Ar-
 ranged by Eaton Chase Co. of Norwich.
OAKLAND, CALIF. *Mills College Art Gallery*, Jan.
 14-Feb. 21: Indian Sand Ptg. in Reproduction
 (Colo. Springs Fine Arts Center).
Oakland Art Gallery, Jan. 10-31: Ptg. by Mabel
 Alvarez. Selections from Permanent Coll.
OBERLIN, OHIO *Allen Memorial Art Museum, Ober-
 lin College*, Jan. 4-31: 18th Cent. French and
 Italian Drwgs.
OKLAHOMA CITY, OKLA. *Oklahoma Art Center*,
 Jan. 7-21: Jane Peterson, Emma Fordyce MacRae,
 Ila McAfee Turner, Oscar B. Jacobson, Jan. 14-30:
 Architectural Designs.
OMAHA, NEBR. *Society of Liberal Arts, Joslyn Art
 Museum*, Jan. 7-28: Work of Students of Terence
 Duren.
OXFORD, MISS. *Mary Buie Museum*, Jan. 1-31:
 Prints and Ceramics by Walter Anderson.
University of Mississippi Art Gallery, Jan. 1-15:
 Ptg. by Southeastern Univ. Faculty. Jan. 16-26:
 Old Masters and Mod. Prints of Religious Sub-
 jects (George Binet Gal.). Jan. 28-Feb. 15: Cont-
 emp. Color Lithography.
PASADENA, CALIF. *Pasadena Art Institute*, to Jan.
 22: Artists Equity. Jan. 29-Feb. 28: Toulouse-
 Lautrec.
PHILADELPHIA, PA. *Art Alliance*, to Jan. 10: Ptg.
 by James Naughton. Jan. 1-29: Industrial Design
 Show. Sculpt. by Adolf Dioda. Randall Pottery.
 Jan. 1-Feb. 5: Oils, W'cols and Drwgs by Albert
 Gold. Jan. 12-Feb. 14: Ptg. by Mac S. Fisher.
 Jan. 29-Mar. 1: Work of Philadelphia Sculptors.
 Jan. 29-Mar. 5: Oils by Paulette Van Roekens.
George de Braux, to Jan. 10: Ptg. by Jean de
 Botton. Jan. 11-31: Mod. French Drwgs and W'cols.
Contemporary Art Association, Jan. 12-31: Oil and
 Sculpt. Ann.
Pennsylvania Academy of Fine Arts, to Jan. 8:
 Contemp. English Ptg. Retrospective Exhib. of
 Drwgs, Ptg. and Sculpt. by Daniel Rasmussen. Jan.
 21-Feb. 26: 146th Ann. Exhib. of Oil Ptg and
 Sculpt.
Philadelphia Museum of Art, to Feb. 11: Diamond
 Jubilee Exhib., Masterpieces in America.
Print Club, Jan. 6-26: 23rd Ann. Exhib. of Litho-
 graphy.
PITTSBURGH, PA. *Arts and Crafts Center*, Jan. 6-30:
 "Man of the Year Show," Exhib. of Sculpt. by Pitts-
 burgh Artist, Janet De Caux.
PITTSFIELD, MASS. *Berkshire Museum*, Jan. 2-31:
 Soc. of Canadian Painters and Etchers.
PITTSFORD, N. Y. *James R. Marsh Gallery*, Jan. 1-
 Indef.: Contemp. Amer. Prints. Painted Furniture
 by Anne Steele Marsh. Reproductions of Early
 Amer. Chandeliers by James R. Marsh.
PORTLAND, ORE. *Kharouba Gallery* to Jan. 20:
 Ptg. by Jack Hammack. Jan. 22-Feb. 10: Recent
 Ptg. by Kenneth Callahan.
PROVIDENCE, R. I. *Providence Art Club*, Jan. 2-14:
 Gino E. Conti. Jan. 16-28: Audrey J. Soule.
Rhode Island School of Design Museum, Jan. 17-
 Feb. 25: Recent Acquisitions, Prints and Drwgs.
 Jan. 17-Indef.: Decorative Arts Coll. 1500-1800.
QUINCY, ILL. *Quincy Art Club*, to Jan. 7: Louisiana
 Painters (AFA).
RACINE, WIS. *Charles A. Wustum Museum of Fine
 Arts*, Jan. 1-21: Faculty Exhib., Univ. of Ill.
 Prints by Reynold Weidenaar. W'cols by Ralph
 Scarlett.
READING, PA. *Reading Public Museum and Art
 Gallery*, to Feb. 11: Ptg. by Living Artists of the
 Reading Area. Recent Additions to the Mus. Coll.
RENO, NEV. *Art Gallery, University of Nevada*, to
 Jan. 15: Photos of the Desert by Gus Bundy.
RICHMOND, IND. *Art Association*, Jan. 7-20: W'cols,
 Nat'l Assn. of Women Artists. 5th Ann. Press
 Photos.
ROCHESTER, N. Y. *Memorial Art Gallery*, Jan. 5-28:

Encyclopedia Britannica Ptg. Recently Acquired
 the Gal.
ROCKFORD, ILL. *Rockford Art Association*, Jan.
 31: Photog. Salon. Arranged by Lens and Shutter
 Club.
ROSWELL, N. MEX. *Roswell Museum*, Jan. 1-28: 1953
 Contemp. Ptg and Sculpt (IBM).
ST. LOUIS, MO. *City Art Museum*, to Jan. 15:
 Audubon Centennial Celebration. Jan. 1-29: Leerdam
 and Lobmeyr Glass Exhib.
ST. PAUL, MINN. *Hamlin University Galleries, Drexel
 Fine Arts Center*, Jan. 8-26: Drwgs by Alexander
 Archipenko.
SACRAMENTO, CALIF. *California State Library*, Jan.
 1-31: William Gillam and John Winkler, Etchers.
E. B. Crocker Art Gallery, Jan. 2-30: W'cols by Julius
 Howard. Ptg. by Mabel Alvarez. Old Master
 Drwgs.
SAN FRANCISCO, CALIF. *San Francisco Museum of
 Art*, Jan. 2-Feb. 11: Sculpt. by Jacques Lipchitz.
 Jan. 16-Feb. 25: 2nd Ann. Decorative Arts Com-
 petition. Jan. 23-Mar. 4: A New Vision—Wolfgang
 Paalen, Lee Mullican, Gordon Onslow-Ford.
SAN MARINO, CALIF. *Huntington Library & Art
 Gallery*, to Jan. 31: The Work of Will Bradley
 Printer, Artist, Typographer, Designer, Writer.
SANTA BARBARA, CALIF. *Santa Barbara Museum of
 Art*, Jan. 2-28: Contemp. Folk Arts of Japan.
 Jan. 2-31: Scalamantré Silks. Ptg. by Sepeshy. Jan.
 15-31: Student Exhib., Long Beach Academy of
 Art. Long Beach, Calif.
SANTA FE, N. MEX. *Museum of New Mexico*, Jan.
 1-31: Invitation Exhib. N. Mex. Artists. One-
 Man. Non-Jury Shows. N. Mex. Artists. W'col
 by Albert Bloch.
SARASOTA, FLA. *Sarasota Art Association*, Jan. 7-
 12: Members' Show. Black and White Drwgs and
 Prints. Members' Portrait Show. Jan. 14-19: Mem-
 bers' Experimental Art: Exploration in Medium
 and Materials. Jan. 21-Feb. 2: Group of Invitation
 One-Man Shows.
SARATOGA SPRINGS, N. Y. *Skidmore College*, Jan.
 11-Feb. 4: Ptg. by Alfrida Storm.
SASKATOON, SASKATCHEWAN *Saskatoon Art Cen-
 tre*, to Jan. 7: Arthur Lismer Retrospective. Jan.
 9-21: Leonard Brooks. Jan. 23-Feb. 11: Petley
 Jones.
SCRANTON, PA. *Everhart Museum of Natural Science
 and Art*, to Jan. 30: Dolls from the World's Four
 Corners. Jan. 10-24: 1950 Newspaper Nat'l Snap-
 shot Awards.
SEATTLE, WASH. *Henry Gallery, University of Wash-
 ington*, to Jan. 7: Master Prints from Rosenwald
 Coll. (AFA). Contemp. Religious Ptg. and Sculpt.
Seattle Art Museum, to Jan. 7: Contemp. Amer.
 Ptg. Religious Art. Women Painters. Japanese
 Maps. Jan. 11-Feb. 4: Pottery by Bernard Leach.
 African Negro Art. Ptg. by Mitchell Jamieson
 Sculpt. by Everett DuPen. Irish Drwgs by Richard
 Bennett.
SIoux CITY, IOWA *Sioux City Art Center*, Jan. 1-
 15: Alphil Olson, One-Man Show. Jan. 1-30:
 Fine Arts Under Fire (LIFE Mag.). Jan. 15-30:
 Non-Objective Ptg. by Ralph Scarlett. Pottery by
 Allen Priebe.
SOUTH BEND, IND. *South Bend Art Association
 (AFA)*, 1950 Amer. Institute of Architects Nat'l
 Honor Awards (AFA).
SPRINGFIELD, ILL. *Illinois State Museum*, to Feb.
 28: Heuermann Glass Coll. Jan. 3-21: Abstract
 Oils, Studio Guild.
SPRINGFIELD, MASS. *George Walter Vincent Smith
 Art Gallery*, Jan. 2-21: Springfield Internat'l Salon
 of Photog.
Springfield Museum of Fine Arts, Jan. 7-Feb. 25:
 Purpose in Ptg. Jan. 14-Feb. 11: Academic Artists
 Exhib.
SPRINGFIELD, MO. *Springfield Art Museum*, to Jan.
 14: Iowa Print Group. Jan. 15-Feb. 25: New
 Print Acquisitions.
STANFORD UNIVERSITY, CALIF. *Thomas Welton
 Stanford Art Gallery*, to Jan. 7: Ancient Rome
 (AIA). Coast Valley Chapter of AIA. Etchgs and
 Woodblocks by Elizabeth Norton.
STATEN ISLAND, N. Y. *Staten Island Museum*
 Jan. 6-Feb. 4: Children's Art. Jan. 7-Feb. 4: Percy
 Leason, One-Man Show.
STURBRIDGE, MASS. *Public House*, Jan. 1-31: Oils
 and W'cols by Laurence Sisson.
SYRACUSE, N. Y. *Syracuse Museum of Fine Art*
 Jan. 3-30: Musical Instruments—Antique and Mod-
 (Melville Clark Coll.).
TACOMA, WASH. *Tacoma Art Association*, Jan. 2-
 Feb. 1: Famous Wallpapers Through Many Cen-
 turies (Haggin Mem. Gal., Stockton, Calif.).
TAMPA, FLA. *Tampa Art Institute*, to Jan. 7: Exhib-
 of Prints (Fla. Fed. of Art). Jan. 8-22: Hills

MARTIN FRIEDMAN
 January 2-20
BABCOCK GALLERIES
 CARMINE DALESIO, Director
 38 East 57 St., N. Y. C.

THEODOROS Jan. 8-27
STAMOS
 RECENT PAINTINGS
BETTY PARSONS
 GALLERY • 15 E. 57 ST., N. Y. C.

PERIDOT GALLERY
 6 EAST 12TH ST. N. Y. CITY
 represents
 BOURGEOIS • BROOKS • DREXLER • FRANKS
 GUSTON • KEES • LEONARD • NEGRET
 POLLACK • RUSSELL • VICENTE

CROWELL COLLETTE
 TO JAN. 13 JAN. 15-27
 FERARGIL 63 E. 57, New York

DRAWINGS IN COLOR
JOHN VON WICHT
 Jan. 2 thru Jan. 20
 PASSEDOIT GALLERY • 121 E. 57

Water Colors
JOHN W. McCOY
 Jan. 22-Feb. 10
BABCOCK GALLERIES
 CARMINE DALESIO, Director
 38 East 57 St., N. Y. C.

ADAMS
 Jan. 9-11
GARRETT
 Oils and Gouaches
 607 Madison Ave.
FEIGL GALLERY

borough County School Exhib. Jan. 22-Feb. 5: Grace P. Neal.

IRRE HAUTE, IND. *Indiana State Teachers College, Art Dept.*, Jan. 7-28: Oils and W'cols by Jay Soder.

Jeldon Swope Art Gallery, Jan. 1-31: Toiles of Today and Yesterday.

LEDO, OHIO *Toledo Museum of Art*, to Jan. 7: Ptg. by Miriam Silverman. Jan. 7-28: Exhib. of Libbey Glass. Jan. 14-Feb. 4: Ptg. by Carl B. Spitzer.

PEKA, KANS. *Mulvane Art Museum, Washburn Municipal University*, Jan. 3-26: Mod. Amer. Drwgs (MOMA). Robert Hodgel, One-Man Show. Enamel Ware by Vivian Sauber. Ceramics by Winifred E. Phillips.

PRONTO, ONTARIO *Art Gallery of Toronto*, Jan. 13-Feb. 23: Rembrandt. Canadian Soc. of Painters in W'col.

Royal Ontario Museum of Archaeology, to Jan. 21: Animals in Art. To Jan. 31: Examples of Chinese Robes and Textiles. Ancient Glass. Jan. 24-Mar. 11: Industrial Design.

KENTON, N. J. *New Jersey State Museum*, to Jan. 21: Oils and W'cols by John Marin.

NIVERSITY, ALA. *University of Alabama, Art Dept.*, Jan. 4-22: Ptg. by Mary and Thomas Howard. Jan. 23-Feb. 6: Southeastern State Univ. Art Faculty Exhib.

NIVERSITY, MISS. *University of Mississippi*, Jan. 1-15: Southeastern University Faculty Exhib. Jan. 25-Feb. 15: Contemp. Amer. Color Lithography (AFA).

RBANA, ILL. *University of Illinois*, to Jan. 7: Business Man Looks at Art (AFA). Jan. 7-30: Univ. of Ill. Permanent Coll. of Contemp. Ptg.

ICA, N. Y. *Munson Williams Proctor Institute*, Jan. 7-29: 6 Sculptors: Mestrovic, De Creeft, Roszak, Lipton, Zorach and Amino. Ptg. by Merrill Bailey. City Planning of Utica, "Adoration of the Shepherds" by El Greco. Jacob A. Riis.

ANCOUVER, B. C. *Vancouver Art Gallery*, to Jan. 21: Permanent Coll. Jan. 16-Feb. 4: A. Y. Jackson. Jan. 23-Feb. 11: Scottish Exhib. Quebec Painters.

ASHINGTON, D. C. *American University, Watkins Gallery*, Jan. 21-Feb. 15: Tradition and Experiment in Mod. Sculp. (AFA).

Corcoran Gallery of Art, to Jan. 19: Barbara Ferrell and Lucile Evans. Jan. 6-Feb. 11: Accessions, 1941-1950.

Library of Congress, to Jan. 31: Sesquicentennial of Indiana Territory. Jan. 15-31: The Printing of Isaiah Thomas.

National Gallery of Art, Continuing: European Ptg. from the Gulbenkian Coll.

Hyte Gallery, Jan. 8-31: Recent Ptg. by Dietrd Lizzari.

ELLESLEY, MASS. *Wellesley College Library*, Jan. 25-Feb. 15: Fifty Books of the Year, 1950 (AIGA).

EST PALM BEACH, FLA. *Norton Gallery and School of Art*, to Jan. 28: Still Life Ptg. Ptg. by Adolf Dehn.

ICHITA, KANS. *Wichita Art Museum*, Jan. 12-Feb. 2: W'cols of the Western Hemisphere (IBM).

ILMINGTON, DEL. *Society of Fine Arts, Delaware Art Center*, Jan. 8-29: Wyeth Family Exhib.

INDSOR, ONTARIO *Willstead Library and Art Gallery*, to Jan. 31: Boston Printmakers Ann. Show. Sculp. by Frank Varga.

INNIPEG, MANITOBA *Winnipeg Art Gallery*, to Jan. 17: Charles Demuth. Ladies Home Journal. Jan. 21-31: Univ. of Manitoba School of Art. Mod. Ptg. (MOMA). Jan. 1-Indef.: Amer. Ptg. from 1880 to the Present (MMA).

INTER PARK, FLA. *Morse Gallery of Art*, Jan. 21-Feb. 11: 12th Contemp. Amer. Ptg. Exhib.

OODSTOCK, N. Y. *Rudolph Galleries*, Jan. 1-31: Group Show of Contemp. Americans.

ORCESTER, MASS. *Worcester Art Museum*, Jan. 14-Feb. 11: 3rd Worcester County Group Exhib. Jan. 25-Mar. 4: Contemp. Art in U. S.

OUNGSTOWN, OHIO *Butler Art Institute*, Jan. 1-28: 16th Ann. New Year Show for Amer. Painters.

ANESVILLE, OHIO *Art Institute of Zanesville*, Jan. 9-Feb. 1: From Colony to Nation (AFA).

Where to Show NATIONAL

BROOKLYN, N. Y. *5th National Print Annual*, Mar. 21-May 20. Open to all artists working in the U. S. All fine print media not including monotypes. Entry fee \$1. Entry cards due Jan. 16. Work due

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS
Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Limited contact with Museum collection through study and lectures. Est. 1876. Catalog.
Evening School in Drawing, Perspective, Anatomy, Graphic Arts, Lettering, Sculpture, Ceramics, Interior & Foundation Design, Watercolor, History of Art.
RUSSELL T. SMITH, Head of School
D The Fenway Boston 15, Mass.

- ANYBODY CAN PAINT -
10 EASY HOME-LESSONS IN OILS
Catalogue Free
PRICKETT'S FISHAWK STUDIOS
Sag Harbor, Long Island, New York
Ask about Sea-Side-Vacation Pupils

Jan. 25. Write Una E. Johnson, Brooklyn Museum, Brooklyn 17, N. Y.

DETROIT, MICH. *1st Annual National Carpet Design Competition*. February. To create interest and develop talent in carpet design. Open to any resident of the U. S. or its possessions. Jury. Prizes. Work due Feb. 15. Write Competition Committee, Arthur Fleishman Co., 12585 Gratiot Ave., Detroit 5, Mich.

HARTFORD, CONN. *41st Annual Exhibition of the Connecticut Academy of Fine Arts, Avery Memorial*, Jan. 20-Feb. 11. Open to all living artists. Media: oil, oil tempera, sculpture, black and white. Entry fee \$4. Jury. Prizes. Entry cards and work due Jan. 13. Write L. J. Fusari, Sec'y, Box 204, Hartford, Conn.

NEW YORK, N. Y. *12th Annual Exhibition, National Serigraphy Society*, Mar. 6-Apr. 3. Open to all artists. Media: serigraphy (no photographic stencils). Jury. Prizes. Entry fee \$2. Entry cards and work due Feb. 7. Write Doris Meltzer, Dir., Serigraph Galleries, 38 W. 57 St., New York 19, N. Y.

PEORIA, ILL. *National Student Exhibition of Commercial Art*, January. For students only in advertising art and illustration. Jury. Prizes. Work due Jan. 30. Write Ernest Freed, Dir., School of Art, Bradley University, Peoria 5, Ill.

PHILADELPHIA, PA. *25th Annual Exhibition of Wood Engraving, Woodcuts and Block Prints*, Feb. 5-23. Open to all artists. Media: wood engraving, woodcuts, linoleum prints and other block prints in color or black and white. Jury. Prizes. Entry fee 85¢. Work due Jan. 19. Write Print Club, 1614 Latimer St., Philadelphia 3, Pa.

PORTLAND, ME. *68th Annual Exhibition*, Feb. 4-Mar. 25. Open to living American artists. Media: oil, w'col and pastel. Jury. Entry fee \$1. Paintings in oil due Jan. 24; w'cols and pastels due Feb. 21. Write Miss Bernice Breck, Sec'y, L. D. M. Sweat Memorial Art Museum, Portland 3, Me.

ST. AUGUSTINE, FLA. *Oil and Watercolor Exhibition*, Feb. 4-27. Open to all living artists. Media: oil and w'col. Jury. Prizes. Entry fee \$1. Work due Jan. 17-31. Write St. Augustine Art Association, P.O. Box 444, St. Augustine, Fla.

AVAILABLE FREE

a 16-page Full Color Informative
Booklet and Color Chart on Casein
Color. Send to Department MAA.



WRITE
FOR
BOOKLET
TODAY

M. GRUMBACHER

460 West 34th St., New York 1, N. Y.

BROOKLYN MUSEUM ART SCHOOL

Distinguished Faculty. Fine and Commercial Arts. Sixty-five Adult Courses. Beginning, Intermediate and Advanced. Part and fulltime. Mornings, Afternoons and Evenings. Co-ed. Approved for eligible veterans. Write for free Catalog M. Spring Registration begins Jan. 22.
EASTERN PARKWAY, BROOKLYN 17, NEW YORK

SARASOTA, FLA. *Members' Annual Exhibition*. Sarasota Art Association. Jan.-Mar. Open to all artists. Jury. Prizes. Membership fee \$5. Entry cards and work for w'col and ceramic section due Jan. 10; for oils and sculp., Feb. 1. Write Mrs. Elden Rowland, Route 4, Box 356-D, Sarasota, Fla.

SEATTLE, WASH. *Northwest Printmakers' 23rd International Exhibition*. Seattle Art Museum, Mar. 7-Apr. 1: Open to all artists. All print media. Entry fee \$2. Purchase prizes. Entry cards due Feb. 12. Work due Feb. 14. Write Nancy MacFadden, 4552 E. Laurel Dr., Seattle 5, Wash.

WASHINGTON, D. C. *22nd Biennial Exhibition of Contemporary American Oil Paintings*, Mar. 31-May 13. Open to all artists living in the U. S. A. and its possessions. Media: oil, oil-tempera, encaustic. Jury. Prizes. Entry cards due Feb. 3. Work due Feb. 9. Write Corcoran Gallery of Art, Washington, D. C.

REGIONAL

CANTON, OHIO *2nd Annual Ohio Artists Drawing Show*, Feb. 1-9. Open to present and former residents of Ohio. All drawing media. Jury. Awards. Write Mrs. Bette Cain, Canton Art Institute, 1717 Market Ave., N., Canton, Ohio.

DALLAS, TEX. *3rd Annual Texas Crafts Exhibition*, Feb. 17-Mar. 11. Open to residents of Texas. Crafts in any medium. Jury. Prizes. Entry fee \$2. Work due Feb. 10. Write Dallas Museum of Fine Arts, Dallas 10, Tex.

DECATUR, ILL. *7th Annual Exhibition of Central Illinois Artists*, Feb. 4-Mar. 4. Open to artists whose residence is within 150 miles of Decatur. Media: original oils and w'cols. Jury. Prizes. Entry cards and work due Jan. 22. Write Jarold D. Talbot, Dir., Decatur Art Center, 125 N. Pine St., Decatur, Ill.

NORWICH, CONN. *8th Annual Exhibition of Paintings, Drawings and Sculpture*. Converse Art Gallery. Mar. 11-26. Open to members and residents of eastern Connecticut. All media. Non-member fee \$1. Jury. Work due at Gallery Mar. 3 and 4. Write Mrs. Jean Urbinati, Sec'y, 10 Brown St., Norwich, Conn.

SAN ANTONIO, TEX. *2nd Annual Texas Watercolor Society Exhibition*. Witte Museum, Feb. 18-Mar. 11. Open to present and former Texas residents. Jury. Prizes. Entry fee \$3. Entry cards and work due Feb. 3. Write Mrs. Leslie D. Flowers, Sr., 606 Elizabeth Rd., San Antonio 9, Tex.

SAN BERNARDINO, CALIF. *National Orange Show, All Southern California Art Exhibit*, Mar. 8-18. Open to all artists in Southern Calif. Media: oil, w'col and sculp. No fee. Jury. Prizes. Entry cards due Feb. 15. Work due Feb. 24. Write National Orange Show Art Exhibit, P.O. Box 29, San Bernardino, Calif.

SIoux CITY, IOWA *Iowa May Show*, Apr. 21-May 21. Open to all Iowa artists. Media: oil paintings and oil-mixed medium only. No fee. Jury. Prizes. Entry cards due Apr. 1. Work due Apr. 15. Write John Wesle, Dir., Sioux City Art Center, 613 Pierce St., Sioux City 15, Iowa.

SPRINGFIELD, MO. *21st Annual Exhibition*, Apr. 1-29. Open to all artists living or working in Mo., Kans., Okla., Ark., Iowa and Neb. All media. No fee. Jury. Work due Mar. 24. Write Yvette Wright, Sec'y, Springfield Art Museum, P.O. Box 285, Springfield, Mo.

SCHOLARSHIPS AND AWARDS

Rome Prize Fellowships 1951-1952. Open to citizens of the U. S. capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Applications and work due February 1. Write Miss Mary T. Williams, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Scholarship for Graduate Study in Landscape Architecture at Harvard University, Sept. 1951. Department of Landscape Architecture. Graduate School of Design, offers to those eligible for admission as regular students a scholarship for the next academic year with an income of \$600. Candidates must have received their Bachelor's degree, or equivalent, within the past four years. Write the Chairman, Department of Landscape Architecture, Robinson Hall, Harvard University, Cambridge 38, Mass.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Professional training in painting, illustration, sculpture, murals. B.F.A., M.F.A. degrees through coordinated course in University of Pennsylvania. Many scholarships, prizes. Distinguished faculty. Write for catalog.

120 N. Broad St.

Philadelphia 2, Pa.

CIRCULATING EXHIBITIONS OF THE AMERICAN FEDERATION OF ARTS

NEW EXHIBITIONS

TRADITION AND EXPERIMENT IN MODERN SCULPTURE. In response to many requests for an exhibition of sculpture, the Federation has accepted an offer from Watkins Gallery, The American University, to organize a show of twenty original pieces of sculpture by contemporary American and European artists. An equal number of drawings by sculptors will also be included. Enlarged photographs of Greek, Gothic, Mexican, Chinese and Micronesian sculpture will provide the element of "tradition."

PAINTING ON MONHEGAN ISLAND. Since 1945, when Rockwell Kent settled on Monhegan Island, many American artists have gone there to paint. Last August, the William A. Farnsworth Art Museum in Rockland, Maine, arranged an exhibition of their work. The traveling selection contains twenty-six paintings by George Bellows, Joseph De Martini, Lamar Dodd, Morris Kantor, Rockwell Kent, Reuben Tam, Andrew Winter and others.

AMERICAN PAINTING, 1950. A representative selection of twenty paintings from the exhibition, "American Painting, 1950," directed by James Johnson Sweeney at the Virginia Museum of Fine Arts, Richmond, April-June, 1950. Works by Josef Albers, William Baziotes, Ralston Crawford, Morris Graves, Hans Hofmann, Jackson Pollock, Niles Spencer and Mark Tobey are included, among others.

OTHER NEW EXHIBITIONS

NEW HAMPSHIRE CRAFTS, 1950
JAPANESE PRINTS AND POTTERY
FRAMING AND HANGING PICTURES
FOUR DUTCH PRINTMAKERS
BRITISH PRINTS
FIFTY BOOKS OF THE YEAR, 1951

For a complete list of exhibitions and for information on bookings please write to: Annemarie Henle Pope, Assistant Director in Charge of Traveling Exhibitions, The American Federation of Arts, 1262 New Hampshire Ave., N.W., Washington 6, D. C.